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**...25 copies of the £8.99 Frank Miller collection to be won! See page 7**

# Comics INTERNATIONAL

No.51 84pgs 50p/$1.25

Marvel buys out comic distributor

Shooter heads up new imprint

Gaiman leads in Tekno expansion

Top creators join new-look Valiant

Rolling Stones, Snoop Doggy Dogg, AC/DC & Elvis lead Marvel Music expansion

2099 titles in major shakeup

THE END OF CLARK KENT? See page 6

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Published monthly as an independent trade paper for the comics industry. Editor and publisher: Derek G. Skinn. Associate editor: Sarah Bolesworth. News editor: Phil Hall.

## SUBSCRIPTIONS

**UK & Ireland:** £12.00 for 12 issues.
**USA & Canada:** $60 US for 12 issues (air).
**Australasia:** £40 sterling for 12 issues (air).
**Mainland Europe:** £20 for 12 issues.

Make all payments to Comics International at: Comics International, (Subscriptions Dept), 8 Galliford Road, Maldon, Essex CM9 7XD

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**A Quality Communications magazine**


# nEWS
## ·AMERICA·

# Major changes for Acclaim Comics

IN *BirthQuake*, the reunification of the Valiant Universe heralds new creative teams for the ten remaining Valiant titles. The existing line of 18 monthly comics is to be trimmed to those that have been most successful for Valiant. Output, however, is set to increase from the Acclaim-owned publisher with the new creator-owned Windjammer imprint and the licensed Armada line.

● **Bloodshot** will be written by Kevin VanHook and art duties will rotate between Norm (**Batman**) Breyfogle and Sean Chen. Mike Grell and Tommy Lee Edwards will team up to produce this year's **Bloodshot Yearbook**.

● **Eternal Warrior** will be written by John Ostrander and pencils will be shared by Jackson (**Action Comics**) Guice and Paul (**Batman v Predator**) Gulacy.

● **Magnus Robot Fighter** will continue to be written by Tony Bedard, with art from George Saravia and Kevin Kobasic.

● After **Timewalker** 0, the series will be focused on story arcs written by science fiction authors. The first arc is by Debra Doyle and James MacDonald, and the series will be illustrated by Tony Castrillo and Don Perlin.

● **Ninjak** will be scripted by Jorge Gonzalez and illustrated by Mike (**Batman**) Manley.

● **Turok Dinosaur Hunter** will continue to be written by Tim Truman and drawn by Rags Morales. There is to be a **Turok/ Shaman's Tears** crossover in April by Mike Grell and S. Clarke Hawbacker, which joins Joshua Brand and Turok to do battle with the White Buffalo Warriors.

● **The Visitor** will continue to be written and drawn by Kevin VanHook and Bernard Chang.

● Bob Hall creator remains as **Shadowman** writer/artist.

● Dan Jurgens, fresh from a long, uninterupted spell on the Superman family for DC, is to write and draw the adventures of **Solar, Man of the Atom.**

● Ron Marz, Bart Sears and Andy Smith will be the creative team on **X-O Manowar** (see above), which has been Valiant's most consistent high seller since its release.

SINCE its acquisition of Voyager Communications, the computer game giant Acclaim has announced that during April eight of the ten titles will go to a permanent fortnightly schedule.

Acclaim has also entered in an agreement with Marvel-owned Fleer Entertainment Group to produce a series of trading cards featuring Valiant Universe characters, scheduled for a mid-1995 release.

## *Armada Comics*

The first two titles from Acclaim's Armada imprint will be **Magic: The Gathering — The Shadow Mage**, a four-issue series by Jeff Gomez and Val Mayerik, and **Ice Age — A Magic: The Gathering Mini-Series**, also written by Gomez and drawn by **Conan the Adventurer**'s Rafael Kayanan.

Both series will retail for $2.50 and the first issues ship in March.

In 1990, Valiant launched with newsstand-licensed mainstream comics, such as **Super Mario Brothers** and **WWF Comics**, but it wasn't until its Western Publishing-licensed titles came on stream that comics readers became aware of the line. The success of **Magnus** and **Solar** would be later attributed to the foresight and direction of Valiant's two creative heads, Jim Shooter and Barry Windsor-Smith. These two, with the contributions of other key creators on the publisher's low print-run titles made the entire superhero line attractive to the speculator market.

But after the speculator crash and the departure of Shooter and Windsor-Smith, the sales plummeted. Now refinanced through Acclaim, the new Valiant imprint is making a concerted effort to regain its market share with some high-octane creators.

# New readers: begin here

***Comics International*** *is a monthly industry newspaper devoted to the comics medium. As such, it provides details of forthcoming UK and US comics and related items, together with reviews and commentary on current titles.*

*Certain products mentioned are not available through regular news agent outlets, but only from the 'direct sale' comics specialist retailers and mail order companies. Details of specialist outlets are advertised throughout the magazine, and a listing of the major specialists in Britain is given in our Retail Index and Mail Order Index sections.*

***Shipping dates*** *mentioned for North American titles are the dates copies leave their printers to be air-freighted to distributors for direct sale outlets approximately one week later. These dates and titles do not relate to on-sale dates or titles for news agent copies.*

*The Marvel and DC titles on news trade distribution are on sale in the UK approximately two to three months after the air-freighted copies can be bought through specialist shops and mail order companies dealing with 'advance imports'. Because of the additional shipping costs incurred, these advance copies are sold at a higher price than the UK cover price.*

***American dollar prices*** *are listed for US titles with most UK comic shops converting at the rate of 80p = $1.*

*Most reputable mail order dealers bear a CoBRA seal on their advertisements. For full details concerning advertisers displaying this Mail Order Protection seal, see page 82.*

# Marvel and the Rolling Stones collaborate in new music imprint

FOLLOWING Marvel Music's **Alice Cooper: The Last Temptation of Alice, Break the Chain** and **Tale of the Tuff Gong** (Bob Marley) three-issue series, the imprint is to embark on a rapid expansion during February and March, including nearly 20 new series and trade paperback collections.

The new music-related projects will be published on the 28th February or one month later, and will feature fantasy stories in genres from rap to rock.

● **AC/DC** is a $5.95 48-page full-colour adventure, tied into the forthcoming album by the rock veterans. The creative team has yet to be assigned for this March 28th shipping one-shot.

● Also shipping in March is the **Billy Ray Cyrus** one-shot by veterans Paul S Newman (writer of the **Roy Rogers** and **Lone Ranger** comic-strips) and Dan (**Flash Gordon**) Barry.

The $5.95 48-page comic features two fantasy stories: the country and western singing star's meeting with Native American ghosts and his exploration of ancient Camelot.

● **Grand Ole Opry** is a 64-page trade paperback also written by Paul S Newman. Conceived in the form of a travelogue, the story — illustrated by several artists — recounts the history of the birthplace of the country and western gathering's venue, from humble beginnings to a major US music festival.

Retailing for $9.95, the title will ship on March 28th.

● Irish-American rap group **House of Pain** are the focus of attention in a 48-page bookshelf format comic. The band has recently been splashed around the US media after Moral Majority protests about the band's allegedly pro-IRA, subversive, "war-mongering" lyrics. Discussion of that controversy will be covered in the comic's pages.

The lead rapper, Danny Boy, will choose the artist on the project, which Gordon Rennie will write.

● Paul S Newman is also writing **Marty Stuart**, a story featuring the country singer and a shadowy figure who offers him a mystical ring, said to have been worn by a host of former country and western singers. The ring is guaranteed to bring success to the wearer, but if Stuart accepts the ring, he accepts that he also may lose his soul.

The one-shot will retail for $5.95. No artist has yet been announced.

● Country and western, says Marvel, outsells rock in the States by a ratio of nearly two to one, and **Brooks & Dunn: Hard Workin' Heroes** completes Marvel Music's first assault on the Deep South.

Brooks and Dunn sell more records than Madonna, and the 48-page one-shot, **Hard Workin' Heroes** is the story of how the country duo are granted superpowers to protect themselves on a journey through time.

The bookshelf comic, retailing at $5.95, is written by Barry (**What The!**) Dutter and drawn by comics veteran Gray Morrow.

● Weird rock band White Zombie are the subject of **White Zombie**, a $5.95, 48-page one shot written by lead singer Rob Zombie. Various artists are assigned to the project, which Zombie describes as an "anthology of weirdness". Rob Zombie illustrates the cover.

● **Alice Cooper: The Compleat Last Temptation** is a 112-page collection featuring the three-issue series by Neil Gaiman and Michael (**Witchcraft**) Zulli. Retailing for $14.95, it ships on February 28th and features a new, painted cover by Dave McKean.

● Former film industry workers Tim Fielder and Rahsaan are the creative team on **Dr Dre: The Man with a Cold, Cold Heart**. The comics is fully painted, in a 48-page bookshelf format featuring the rapper Dr Dre, who finds himself trapped in a world even worse than the one in which he lives.

Retailing for $5.95, it is scheduled to ship on February 28th.

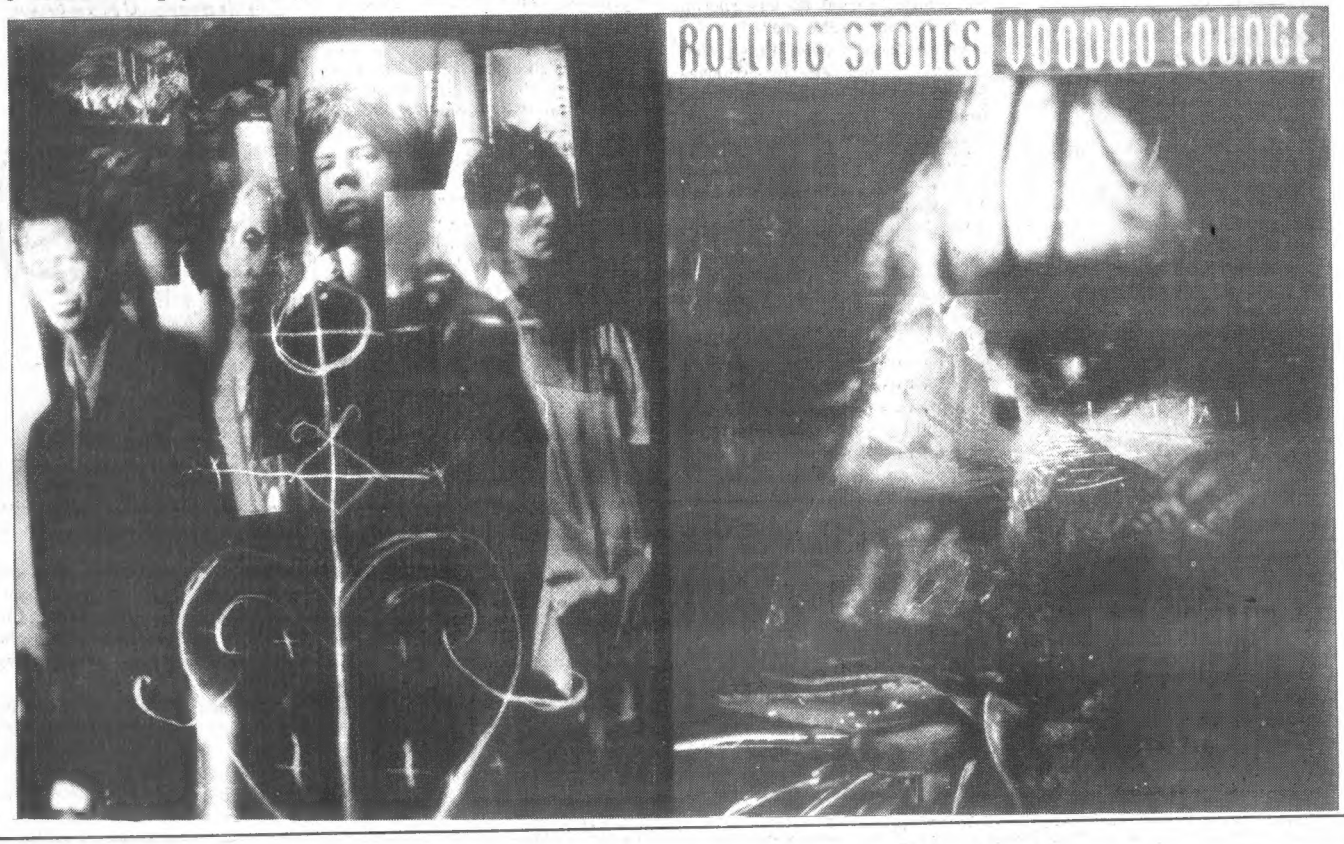
In the year that would have been his 60th birthday, **Elvis Presley: The Comeback**, is published — a six-issue series written by comics newcomers Cliff Mott and John Moynihan, with art by veteran **Daredevil** artist Gene Colan.

The series takes the ghost of Elvis on a strange journey through his past, spotlighting specific turning points in the life of The King.

● Back in 1977, Marvel attempted its first excursion into rock music comics, with **Marvel Super Special** featuring the theatrical rock band, Kiss. After two successful solo comics (and a cameo in **Howard the Duck**) — and 10 years at the top, the band split up. To celebrate the revival of the band, Marvel, in association with Gene Simmons (Kiss's lead singer), is to publish **Kiss Classics**.

The collected reprints in the $10.00 96-page title include all previously published appearances of the rock band and feature art by John and Sal Buscema, along with early work by John Romita, Jr.

● **Snoop Doggy Dogg: Unleashed** is a 48-page, fully painted one shot featuring the notorious but commercially



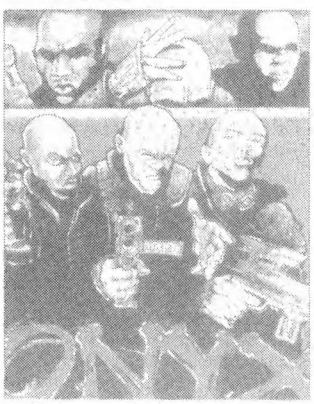
successful rapper currently awaiting trial for murder in the United States.

The comic is written by Floyd Hughes and Karl (**Night Thrasher**) Bollars with art by Hughes, and tells of a plot to incite riots all over America; carnage can only be prevented by main man Snoop and his trusty cohorts.

Shipping on February 28th, this story of mass conspiracy in the US retails for $5.95.

● The new **Silver Surfer** writer and former Marvel editor Mike Lackey scripts **Rock Video Girls** 1, an ongoing series which offers readers the idea of a group of undercover agents who have to pose as extras in all-girl rock videos.

**Gargoyles** artist Amanda Conner illustrates the first $3.95, all-ages comic, which ships on February 28th.



● **Onyx** is set in a post-atomic war zone gone mad as Earth, threatened by an alien invasion, calls on its last hope to defeat the impending threat. The leaders of the planet ask Onyx, a rap group, to lead the assault against the space-faring No Madz.

Written by Karl Bollars and the members of Onyx itself, the art on the title is by newcomer Larry Lee. The 48-page issue is scheduled to ship on February 28th.

If any of the previously mentioned musical artists are unfamiliar to readers, the final three launches from Marvel's Music imprint inhabit more familiar territory.

● One of the musical events of 1994 was the 25th anniversary Woodstock concert. Marvel Music is releasing a special 48-page special to commemorate the event.

**Woodstock** (cover illustration above) is written by Charles Schneider and features artwork from an assortment of artists, including Martin Emond.

The comic turns the event into a rock fantasy, (as opposed to a business fantasy) as time-travellers from the future arrive to witness Woodstock.

Retailing for $5.95, this bookshelf-format comic will ship on February 28th.

● The most notable addition to the new line of Marvel Music Comics is **The Rolling Stones: Voodoo Lounge** (see cover, previous page). Released to coincide with the American leg of the veterans' world tour, this 48-page one shot is written by the Stones themselves with Mort Todd, and is painted by fan favourite Dave McKean.

The one-shot title tells of the Rolling Stones hosting a journey through the Voodoo Lounge, a metaphysical environment where anything can happen — and almost invariably does.

All of the Marvel Music titles are authorised by the performers.

Marvel expressed some surprise that rock icons were so interested in comics and in being involved as creators in the projects.

## IN BRIEF

### Silver Age revisited

TO coincide with the arrival of a new creative team on Marvel's **Silver Surfer**, the company is releasing a $2.95 four-issue **Marvel Spotlight on Silver Surfer** series, which will reprint classic Surfer stories from the Marvel archives.

Marvel is also to release **Cosmic Powers Unlimited** 1, which opens with a titanic battle between the Surfer and Thanos, set in motion by Death asking the former herald of Galactus to be her consort. The first issue is written by Ron Marz and features art from Scott Benefiel, Ron Lim and Terry Austin. It will ship on 14th March, and retail for $3.95.

### Crumb's back

ROBERT Crumb returns to comics with his wife, Aline Kominsky-Crumb, for a new comic called **Self-Loathing Comics**, a partly autobiographical series dealing with the minutiae of Crumb's life — what he does from the minute his head stirs on the pillow in the morning to when he finally retires to bed again.

On the flipside of this new title, Aline Kominsky-Crumb offers *her* perspective of a day in the life of the Crumbs. The first issue is due to ship in April, retailing for $2.95.

### Kingdom Come

AWARD winning **Marvels** artist Alex Ross is collaborating with the popular **Flash** writer Mark Waid for an *Elseworlds* mini-series, called **Kingdom Come**, due for an early 1996 release.

DC vice-president of publishing Paul Levitz commented: "The first pages have come in, and they're absolutely stunning. Mark and Alex are taking our classic characters and exploring some exciting new territory with them."

The four-issue series will follow the exploits of established and newly created heroes in a speculative future. Talking about the new characters that he and Ross are working on, Waid explains that they "arrive on the heels of those we are familiar with, but they've made the world a more frightening place.".

Alex Ross is looking forward to depicting core DC superheroes after doing the same with Marvel characters, and is enthusiastic about the changes he is being allowed to make. "Being able to change characters such as Superman, Batman, Green Lantern and Wonder Woman and then give them the weight of experience, instead of the vibrancy of youth; creating a possible future is what intrigues me."

### Atlantis Rising

**THE Inhumans** returns in a one-shot written by Marvel Comics marketing manager, Skip Dietz, working with artists Robert Brown and Rey Garcia.

The title's storyline crosses over with events in the 400th anniversary issue of **Fantastic Four** and recent developments in **Namor. Inhumans** 1 is a 64-page special which will prequel the forthcoming *Atlantis Rising* story arc, set to run through the Fantastic Four group of titles during the spring.

**The Inhumans** 1 will retail for $2.95, and ships on 28th March.

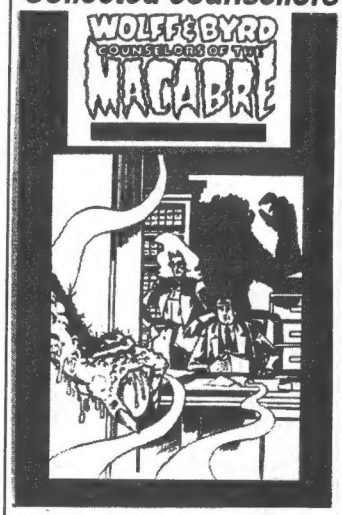
### More from Spike

DARK Horse continues its unique relationship with film director Spike Lee with the release of the second *Comics From Spike* mini-series.

**Colors in Black** will run four-issues and deal with inter-racial relations all over the world. The series will feature 16 stories, with the artists from different racial backgrounds working on each story.

The first issue ships on March 14th and will retail for $2.95.

### Collected counsellors




THE first four issues of Batton Lash's occult detective series, **Wolf and Byrd, Counsellors of the Macabre Case Files**, has been collected in a trade paperback.

The humour/horror title was run as a regular strip in the American periodical, **Comics Buyer's Guide**, before Lash began publishing it with Exhibit A Press, his own imprint.

The collection will retail for $8.95, and ship in April.

### A future Phantom

**PHANTOM 2040** 1 is the first in a new four-issue series based on the Hearst Entertainment syndicated cartoon, currently being shown on TV in America.

Written by Peter Quinones and featuring art from veteran Spider-Man co-creator, Steve Ditko with Bill Reinhold, the series recounts the adventures of the 23rd-century incarnation of the Phantom.

The first issue features a special centre-spread by Ditko and John Romita Sr — the man who replaced Ditko on **Amazing Spider-Man** — and is the first-ever collaboration between these two veterans.

# DC celebrates Superman 100 with the Death of Clark Kent

**SUPERMAN** reaches its 100th issue with a story that DC hopes will rival the highly successful *Death of Superman*.

*The Death of Clark Kent* becomes a necessity after the discovery, by one of Superman's deadliest enemies, that Kent has a super alter-ego.

Almost overnight, Superman's world is transformed as he realises that all his close friends and family are being targeted by the deranged villain.

**Superman** 100 is a special 64-page issue, featuring a holographic foil-enhanced cover and retailing for $3.95. All issues of the Superman family will deal with a world without Clark Kent.

Roger Stern returns to writing Superman in a new DC quarterly title, **Superman: Man of Tomorrow**. The 64-page title will feature a lead strip written by Stern with art from former **Adventures of Superman** penciller, Tom (**Superboy**) Grummett. Back-up features will include stories about The Guardians of Metroplis, Agent Liberty, Lois Lane and the Metropolis Special Crimes Unit.

The first issue is scheduled to ship in June, following on from **Superman** #100 and the death of Clark Kent.

*Above: While Clark Kent faces the ultimate sacrifice in the Superman family of titles, this year's Superman annuals all have the themed DC: Year One link.* ***Man of Steel Annual*** *4 by Louise Simonson and Paul Leon tells an early story from Superman's past.*

# Ellis revamps Doom for 2099 AD

MARVEL'S 2099 line of titles is to undergo major changes in March with the crossover series *One Nation Under Doom*.

Based on a concept by Warren Ellis and the other 2099 core writers, the series deals with Dr Doom's invasion of America and the country's subsequent defeat at the hands of Marvel's most infamous villain.

The series begins with **2099 AD** #1, a $3.95 chromium covered, 48 page special which gathers the heroes from the 2099 universe together in a combined effort to stop Doom from conquering the USA. Written by Terry Kavanagh, the art will be by many of the current artists working on the 2099 line.

**2099 Special: The World of Doom** #1 is a promotional book featuring art and articles about the *One Nation Under Doom* storyline and the ramifications it will have on the future of the 2099 universe.

**Doom 2099 AD** #29, written by Ellis, has Doom simultaneously taking over America's finances and attacking the White House and abducting the President. Nationwide Martial Law is declared and eventually Doom will find a purpose in his scheme of things for all of the 2099 heroes, whether they are willing or not.

Doom's invasion of America continues in the March shipping, **Ghost Rider 2099 AD** #13; **X-Men 2099 AD** #20 and **Punisher 2099 AD** #28 and has subplots in all the other 2099 titles for March. The series continues into April when **Hulk**, **Spider-Man** and **Ravage 2099** become involved in Doom's plans for world domination.

All 2099 AD titles will retail for $1.95, while standard 2099 titles will retail for $1.50.

# Shooter's back: on Broadway

BROADWAY Video, the largest New York-based motion picture and television production company, who own properties such as *Lassie*, *The Lone Ranger* and *Rudolf the Red-Nosed Reindeer*, has announced the formation of a new comic book publishing division, Broadway Comics.

The new company will be headed by former Defiant, Valiant and Marvel editor-in-chief, Jim Shooter.

Eric Ellenbogen, President of Broadway Video said, "We've been interested in the comics business for some time but Jim Shooter and his team were the catalyst for our commitment. They have unbounded creative energy and talent and great ideas that go well beyond the scope of comics."

Jim Shooter, who will also produce films, television and multi-media programming based on the Broadway Comics concepts, is currently working on the the new company's initial projects, **Powers That Be**, a universe of science fiction characters and superheroes, **Electropolis**, an electronic underground inhabited by the Technomancers and **Shadow State** which features characters called Fatale, The Spirit of Freedom and The Hell I Am.

"The management team at Broadway have given me their support to create exciting new properties, working with some of the best comic book creators, writers and artists," commented Shooter.

"This is a wonderful opportunity," he added, "to expand our stable of properties to encompass TV, interactive media and merchandising."

The first titles to ship from Broadway comics will be in August 1995, but the schedule is yet to be finalised. When asked if Broadway would offer the same sale or return policy that Tekno Comix is offering, Shooter said, "I don't think so. Because we're going to have three issues of each title done before we solicit anything, we can show people not only the issue they are buying but the next two or three as well. This will take the risk factor away."

# Marvel: comics distributor #3

AS PART of Marvel's consolidation under the name of *Marvelution*, the company is now looking beyond publishing and licensing as it moves into comics distribution.

Marvel announced on December 28, 1994, that it had acquired the distribution operations of Superhero Enterprises, Inc (trading as Heroes World Distribution of New Jersey).

Heroes World — the third largest US comic store supplier with an estimated market share of 7% — had previously supplied east-coast retailers, but the company is now set for expansion into national and international trading.

As part of a developing corporate vertical integration, and as talks continue over the opening of Marvel retail stores, the leading US publisher will now have a stake in all three sections of the entertainment chain: production, distribution and retail.

Terry Stewart, Marvel Comics president and chief executive officer, said of the takeover, "Working with Heroes World, we can market and promote our books more effectively and improve the service we provide comic book retailers."

Matt Ragone, Marvel's direct market vice president, commented, "Over the coming months, Marvel will evaluate the distribution system and any changes that may be necessary to help Marvel achieve the goals set forth in Marvelution."

The forcefulness of Ragone's comment has been emphasised by **Punisher** writer Steven Grant, who has been quoted as saying: "Marvel is pulling out of the direct market (ie, Diamond and Capital) and pulling all promotion from their catalogs, effective with the May 1995 cover date comics, and will be handling all their own distribution from now on."

While such a move has not been confirmed by Marvel, trade speculation has led to early reaction from leading US distributors.

Capital's Milton Griepp stated, "At this time we don't know of anything that could change our legal and business relationship with Marvel. Because Capital offers the most complete services of any distributor, we don't believe it would be in any publisher's best interest at this time to attempt to distribute comics without Capital."

Industry leader Diamond Distributors stated, "We are studying the situation and its possible effects on the direct market."

Outside of the effect any dedicated distribution through Heroes World would have on the UK, which relies on Diamond and Capital-supported companies, such a move would not be unprecedented. Though the direct sale market is unique, mainstream publishers invariably work with only one distributor and, in Britain, such publishers as DC Thomson and IPC have had their own distribution (and printing) divisions for decades.

Arguably, the purchase of Heroes World is a cost-effective way for Marvel to secure its autonomy. On behalf of retailers, distributors have been imposing stricter terms on publishers recently, with regard to late shipping and incorrect solicitations, and have recently defended retailers and their own interests against direct marketing by publishers.

Ironically, Marvel will now receive a share of the turnover of rival publishers' product, taking a distributor's fee on all titles handled by Heroes World.

With Marvel buying a small distributor and boosting its role, Heroes World — established in 1975 by Ivan Snyder — could easily become the largest distributor of American comics if it is the only one which offers Marvel product.

Retailers may consider splitting their orders between their current supplier and Heroes World, but with a system that rewards greater discounts for greater orders, a complete switch to Heroes World would appear inevitible should Marvel chose exclusivity.

Marvel's recent acquisitions have included Malibu Comics, Fleer trading cards, Double Bubble confectionary products, Toy Biz toys, and Panini stickers.

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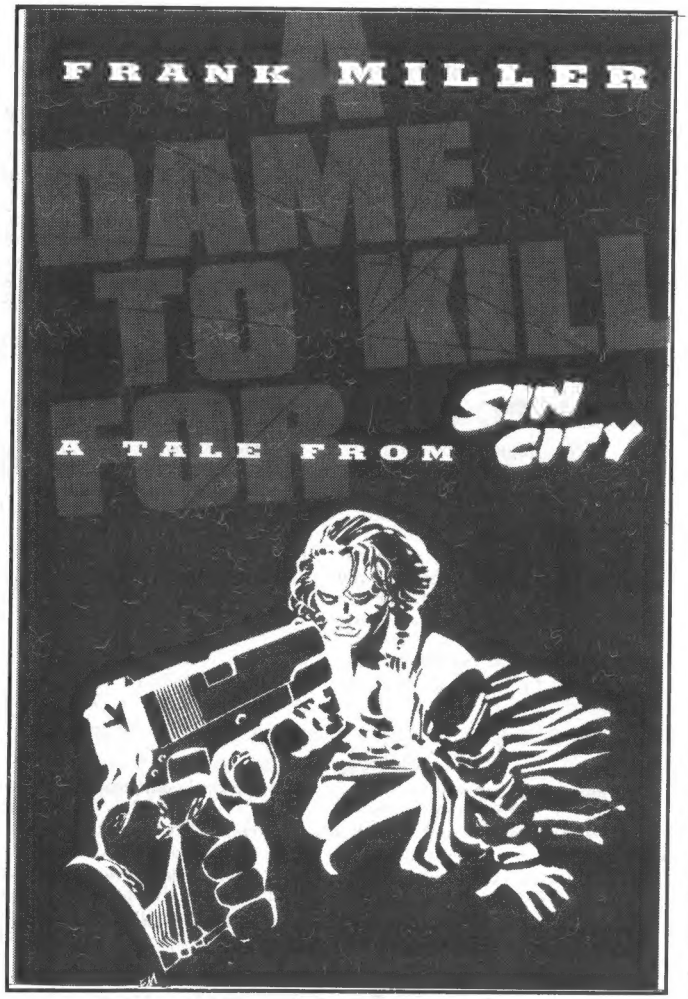


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*(ii) What company published Ronin?*

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*(iv) Which two futuristic feature films had screenplays written by Miller?*

*(v) What is the name of the creator-owned imprint Miller helped set up?*

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# Gaiman leads Tekno Comix's expansion with new mini-series

TEKNO Comix is planning a further expansion during 1995 with at least six more titles planned in the first half of this year.

Neil Gaiman is creating three new titles to add to his existing series, **Mr Hero, The Newmatic Man** — which proved relatively successful after its November launch.

● **Neil Gaiman's Wheel of Worlds** begins with a zero issue in March. The new series is designed to tie all of Gaiman's Tekno creations together in their own, shared universe.

**Wheel of Worlds** 0 will feature the origins of Mr Hero, his arch-enemy Technophage and Gaiman's latest creation, the enigmatic Lady Justice.

The first issue will come in two editions: direct sale (with eight extra pages of art) and a newsstand version. Gaiman will plot the first issue with **Books of Magic** writer John Ney Reiber. The three separate stories will be scripted by Rick Veitch, James Vance and Lucy Swan, and will feature the art of Bryan Talbot, Angus McKie and Ted Slampyak.

● **Neil Gaiman's Teknophage** is a four-issue series exploring the world of Mr Hero's arch-nemesis, the dinosaur-like Teknophage. Rick Veitch will script the series, and art will be provided by Bryan Talbot and Angus McKie.

The first issue ships in April and will retail for $1.95.

● **Mickey Spillane's Mike Danger** begins in May, and is created by Max Allen Collins, Keith Giffen and Eduardo Barreto. It follows the adventures of Mike Danger after he emerges from suspended animation to find a world fundamentally changed during the 100 years he has been asleep.

● **John Jakes' Mullkon Empire** and **Neil Gaiman's Lady Justice** are also May launches, but as yet there has been no confirmation of the creative teams.

● In June, Isaac Asimov's last concept appears in comics form. **Isaac Asimov's Superheroes** is the working title of the new series, although the name may change because of copyright disputes (Marvel and DC own the shared copyright on the word superhero).

Tekno is also planning a major assault on the InterNET with a new group, Interactive Tekno*Comix Forum, a bulletin board which will allow net subscribers the opportunity of seeing sneak previews of forthcoming projects, and offer net users the chance to talk directly to the Tekno creators.

The service is only available to subscribers of the Prodigy system, but it should be accessible to British net users by the spring.

Tekno is also planning to be the first comics company to post an entire electronic comic-strip on the net, although this will only be available in the States.

## IN BRIEF

### DC schedule change

DC Comics has announced that as of March, 1995, the company's monthly solicitation schedule will fall within a single calendar month.

The decision ends a long-standing order anomaly in the comics trade.

"We should have done this in 1975," commented Paul Levitz, DC's senior vice-president of publishing. "But nobody was tracking market share then."

In March, DC's market share is set to fall dramatically as the company will only be offering three weeks' worth of solicitations before the new policy takes effect in April.

### Alter-X expands

DUE to the success of the current *After Xavier: The Age of Apocalypse* storyline, run throughout the entire range of X-Men titles, Marvel is releasing a special two-issue series called **X-Universe**, which will look at how other heroes on this alternative time-line would have been affected by the changes resulting from the death of Charles Xavier.

The first issue will be written by Scott Lobdell and Terry Kavanagh, and will feature art from the popular Spanish artist, Carlos **(Bishop)** Pacheco. It will follow the attempts of the Fantastic Four — Ben Grimm, Sue Storm, Bruce Banner and Gwen Stacy — to defend humanity against the evil machinations of Apocalypse.

Printed on glossy paper, with a foil stamped cover, the 48-page comics will ship in March and April, and retail for $3.50.

### Christian comics

**THE Unforgottens: Mission of Tranquility** 1 is the first release by new religious publisher, Trinity Comic Ministries Inc., which hopes to define and target a market niche for Christian comic-book readers for the future.

This first $1.95 issue is written and painted by Timothy Gagnon, and tells of the Seven Warriors of Christ and their battle with a cult of evil satanists.

Gagnon, a relative newcomer to mainstream comics, insists that the series is autobiographical and reflects his personal search for God.

### New Penthouse

PENTHOUSE is releasing a second adults-only comic to complement its **Penthouse Comix**.

**Penthouse Men's Adventure Comix** 1 features *Generation Sex* by Mark Texeira; *Hericane* by Kevin Maguire; *Action Figures* by Jason Pearson & Karl Story; *Miss Adventure* by Carl Polkovitz and Terry Austin, along with pin-ups by Adam Hughes and Boris Vallejo cover art.

The 96-page first issue ships in March, and is priced $4.95.

### Valentino's Others

AFTER a brief hiatus, Jim Valentino, **Shadowhawk**'s creator returns with a new superhero-team series, **The Others**.

The first issue, **The Others 0** will follow on from the storyline in **Shadowhawk** 15 and will also to reprint the first two appearances by the new team in **Shadowhawk** 3 and 4.

Retailing for only $1.00, the introductory issue ships in April.

### Bizarre monsters

**BIZARRE Fantasy** is a new black and white science-fiction anthology from Flashback Comics aimed at the readers of the classic Fifties and Sixties SF/monster comics, produced by Jack Kirby and Steve Ditko.

The first issue, by Busti, Evanetz and Kujawa kicks off with *Cowboys and Indians*, and introduces the monstrous menace of Morguu, Conqueror of Worlds.

The first issue ships in April and retails for $2.50.

### Nexus: Mini-Sin

MIKE **(Punisher)** Baron and Steve **(World's Finest)** Rude are returning to work on the character who brought them into comics.

Dark Horse is to publish the first new Baron & Rude collaboration for three years in the four-issue **Nexus** mini-series, **Nexus: The Wages of Sin**. Scheduled to ship in March, the title will retail for $1.95.

### Burns' Black Hole

CHARLES **(Hard Boiled Defective Stories)** Burns's return to the comics medium has been signalled with the announcement of a new three-issue limited series.

**Black Hole** #1, which ships in April from Kitchen Sink, tells the story of high-school student Keith Pearson, whose dreams turn into living nightmares, and of his discovery of a strange creature living in the woods next to his house. The 40-page black and white series will retail for $3.50.

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Considering he has one of the most individual drawing styles in comics today, Ted started out as a craftsman rather than an artist, and continues to value the lessons he learnt as a television courtroom artist and editorial and advertising artist on the Miami Herald. **Metropol** is "... is a story about real people.

"When you see the central characters, there's this short, round, kind of plump woman; this average, thin guy; this tall, kind of chubby, beer-bellied this seven foot, two hundred and fifty pound woman; and this kind of geekish, five foot, bookish guy. And those are the hero's of the book. All the people I

**Metropol** itself is a celebration of ordinary people who become movers and shakers in a war of biblical proportions between good and evil. **Metropol** is not about superheroes ("I see people as being as heroic as superheroes"), instead cutting right to the heart of the concepts behind superhero comics.

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## IN BRIEF

**"The fate of the world can be decided on any street corner in Ted McKeever's city"**
Comics Scene

This edition contains the director's cut of Metropol, and Metropol AD, plus never-before-published pages from the artist's sketchbooks. Bound in black linen, **The Complete Metropol** will be available from all the usual stockists very shortly.

**"A cross between Clive Barker at his grisliest and Kafka at his most sombre"**
Entertainment Weekly

"McKeever's characters — a timid video store clerk, a suicidal waitress, an office drone who's falsely arrested and the stricken with plague- are all marginal types. And once a 'vast bureaucracy of demons' overtakes the city, their bleak lives begin getting bleaker.

MAJOR DIGRESSIONS

# Re-inventing the rules of time travel

*Peter David, writer of comics, paperbacks, film scripts and stuff, contributes a weekly column, "But I Digress", to US trade paper* ***The Comic Buyer's Guide****. In addition to appearing monthly in* ***Comics International****, his words can be seen in* ***The Incredible Hulk*** *and* ***Spider-Man 2099*** *for Marvel,* ***Aquaman*** *for DC and* ***Soulsearchers & Co*** *for Claypool Comics.*

THERE are many theories about time travel and the effect that such theoretical activity might have on the world around us.

Let's say you're a time traveller and you go into the past and change things. What effect will that have? Well, maybe:

1) None. The "universe" would simply split off from that particular instant where the change was made, creating a parallel universe, a la Larry Niven.

2) The present is altered. The present you return to is not the world you know in some way, shape or form, *a la Timecop* (which is the main subject for this month's symposium, but we'll get back to that.)

3) A combination of both. You, the time traveller, create a parallel universe that you have jumped into. Yet you might co-exist with yourself. Not only that, but you could even inadvertently wipe out your own existence which, if that happened, would seem to preclude the notion of your having gone back and changed the past, because how do you do that if you were never born in the first place? *A la Back to the Future*, obviously. Which leads us to —

4) Time is immutable. Little things, minor details here and there might change, but The Big Picture remains the same, usually through the heroic efforts of the time traveller who — it would seem — was fated to do whatever it is that he does.

5) Time is immutable, and *nothing* can ever change. Efforts to alter the past, no matter how determined, end up with things remaining exactly the way they were. This from the old Mort Weisinger **Superman** comics, which added the wrinkle that you cannot co-exist with yourself. So whenever Superman would go back to, say, his days as Superboy, he would turn into a ghost and be unable to affect the world around him. This was a neat dodge, because otherwise it would immediately have posed the question: If Superman teamed up with Superboy, wouldn't he then remember the entire event, since it happened in his own past?

6) Me, I've got my own theory. I think that time is constantly in flux. That there are fault lines in the timestream, and they're constantly shifting in thousands of little subtle ways, just like tremors rearranging California. Or think of time as telephone lines stretching from the present to infinity (kind of like *Bill and Ted's Excellent Adventure*) with line noise that screws the connection up. It's part of your day-to-day existence; you accept it and move on.

Proof? That's easy.

Ever walk into a room to get something and suddenly can't remember what it was you wanted?

Ever put something down, go back and look for it, and it's not there?

Ever run into someone who greets you like an old friend, and you don't know them at all?

We chalk it off to lapsed memory, but it's not. It's Time Burps. You can't remember what you wanted in the room, because time just burped and suddenly the reason you went in there ceased to exist. The item you put down has vanished, because time burped and you never put it there in the first place. Your new/old friend, in his or her past, was a close buddy, but in your past you never met.

Time Burps.

Time Burps are no problem, of course. As noted, they're part of life. But from Time Burps, it's a short step to Time Heartburn, Time Upset Stomach, and, finally, what *Timecop* actually deals with: Time Projectile Vomiting. The past comes back at you at high speed in barely recognisable form, and you jump back and say, "Ugh! Somebody clean up this mess!"

Enter Max Walker, played by Jean-Claude Van Damme...

(I should note that I have never seen a Van Damme film before nor has the intrepid Myra. When he came on screen, Myra murmured, "Well, *he's* real hard on the eyes, isn't he?" Feeling the need to compete, I am now endeavouring to do splits while balanced on our kitchen countertops. Thus far I've only succeeded in pulling a groin muscle and accidentally kicking over our toaster oven.)

When the means for time travel is discovered in the 1990s, the possibility of abuse immediately rears its head. Hence the formation of an elite crew of Timecops, to which Walker is quickly recruited after the violent death of his wife (Mia Sara). Walker travels down the timeline, making sure (usually through violent combat) that miscreants don't alter the fabric of reality.

It's Jack Deth with a budget; *Quantum Leap* with teeth. *Timecop* (it should be noted) is based on the **Dark Horse Comics** series, giving Dark Horse two successful characters in motion pictures in the past year, as opposed to DC's two (three, if you count *Swamp Thing*) in the past 50 years and Marvel's zilch in the past 30. Maybe Ron Perelman should try to buy Dark Horse next.

Walker is faced with two major dilemmas, which form the core of *Timecop*: working to foil the evil machinations of Ron Silver, portraying an evil politician (as opposed to..?), while resisting the temptation to violate his oath and save his late wife from her fiery fate.

The latter gives the film its emotional grounding, because Walker is suffering the tortures of the damned. If a loved one dies, one grieves for a time but eventually, hopefully, moves on. But Walker can never move on, because every day of his life is another day in which he "allows" his wife to remain dead. He's bound by his morality, tormented by his heart.

Van Damme pulls this off as best he can. He doesn't have the acting chops as much as the karate chops and ultimately plays Walker as an action guy. The fight sequences are exciting, and they are frequent. Silver's Senator McCoom has a seemingly endless supply of goons to hurl at Walker. His designs on the


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presidency are overly complex; if every thug in his employ voted for him, that alone would put him in the White House.

Silver provides the real acting treat. I've never seen him in such a villainous role before, and he's clearly having a field day. By turns calculating, smug, and arrogant, his is the most varied and stimulating performance in the film.

Director Peter Hyams keeps things moving at a brisk clip, but unfortunately not brisk enough to cover the story and script flaws.

For starters, the dialogue doesn't rise much above serviceable — and many of Walker's lines are positively godawful, bad beyond Van Damme's stilted delivery.

Back in the days of James Bond movies, the hero tossing off a quip after a harrowing escape was a sign of coolness and unflappability — or even a release for laughter after a horrifying experience. (I remember one in particular where Bond was dancing with a woman who was trying to set him up to be a target for a sniper. Bond spotted the shooter at the last moment, swung the woman around, and she took the bullet. With her corpse sagging in his arms, Bond placed her a table with an unsuspecting couple and said, "Would you mind if my friend sits here? She's just dead." He then hightailed it, shuddering slightly, as if he couldn't believe he'd just said that.)

Smart-alecky quips became standard with Schwarzenegger, reaching the saturation point in such films as *Commando*. But now we've reached the point where it's expected — and if something is expected, then it becomes trite and cliched, even forced. It's not dialogue; it's sound bites. It reduces all action heroes to one standardised stereotype; the accent changes, but the dialogue remains consistent and uninspired.

I doubt whether Van Damme could handle Shakespeare, but we've gotta start doing better than this.

*[**Spoiler Warning:** Two movies' plot elements are discussed in the following two paragraphs.]*

The low point comes when, on a catwalk, Van Damme cracks open a pipe and sprays a thug with a white powder-like substance. He then says what sounds like "Have a nice day" and pushes the shrieking thug off the catwalk. The thug hits the ground and shatters. You then have to backtrack mentally to realise that the white "powder" was a cryogenic spray, that the thug was frozen solid, and that what Walker actually said was, "Have an ice day."

(An example of how to do it *right* is Kevin Costner's Elliot Ness in *The Untouchables*. Ness pushes a thug off the roof of a building, sending him screaming, plunging to his death as he crashes through the roof of a parked automobile. It's the most cold-blooded, horrific action Ness takes in the film. And when Stone (Andy Garcia) asks about the thug's whereabouts, Ness utters his one "quip" of the movie. He says flatly, as if detaching himself from the inhumanity of his actions, "He's in the car." At which point we immediately cut to a shot of the thug's blood-splattered remains. A "joke" used for shock value. Well done.)

Nor can anything save the story from its utter predictability. This is an odd criticism considering that, in a time travel story, anything goes. Yet every major story element is foreseeable.

For example, the following rule of time travel is established early on: Let's say you go back ten years and encounter a ten-year-younger version of yourself. You cannot — please pardon the expression — touch yourself. Because (we are told) identical matter cannot occupy the same space. If it does, the unfortunate subject will die horribly.

You've got your ending telegraphed right there. It's like someone putting a gun in a drawer at the beginning of a play. You know, sooner or later, the gun's gonna be pulled out and someone is going to get shot.

You shouldn't know, 15 minutes into the film, how the ending is going to work.

Not to mention that this "identical matter cannot occupy the same space" thing is patently ridiculous. First, if you encounter yourself ten years in the past — it's not identical matter. When you say, "He's not the same man he was ten years ago," that's a literal statement. The body is constantly generating new cells while jettisoning old ones. The DNA is the same, sure, but the *matter* isn't. The only identical matter in the human body throughout the years is the eggs in a woman's womb, so it *might* hold up with women, but it won't work with men.

Not only that, but how can *any* two people — even two versions of the same person — *ever* occupy "the same space"? Push your body against another person, skin to skin, as hard as you want. (Go on. I'll wait for you to return.

*[Muzak plays.]*

Ah. You're back. Was it good for you, too?) The skin molecules can rub against each other, but they don't ever occupy the same space. What it boils down to is an attempt to justify, on some sort of bogus scientific level, the old Superman "can't co-exist" shtick. Unfortunately, it doesn't work, if you give it any thought.

Not to mention that every single major event in the story — the death of Walker's wife, McCoom's grab for power, the announcement of time travel, the formation of the Timecops — it all happens on the *same damned day in history*. What are the odds? Billions to one? What is the likelihood? Zero.

Will the audience accept it? Yeah, probably.

That's the problem with most action films, really. Sloppy thought or no thought given to the story dynamics or underpinnings. Which means that the only way an audience can enjoy such a film is to make the deliberate decision to turn off its collective brains and just be carried along for the ride. Such films are anti-thought, anti-originality, anti-anything being demanded of the audience beyond blind acceptance. Unlikelihood piled on top of implausibility, all teetering on a foundation of sand.

In the meantime the movie makes millions and millions of dollars, becomes a long-term box office hit, and establishes or perpetuates a blueprint for more of the same.

And with the dumbing of America, it's probably too late to change it.

Unless we go back in time.

Damn. Where's a Timecop when you really need one? Well, I guess the only remaining option is —

Hmm.

Forgot what I was going to say.

© Peter David, 1995

*Peter David, writer of stuff, can be written to at To Be Continued, PO Box 239, Bayport, NY 11705, United States of America.*

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# Buster goes bi-after 35 years

*Report by Lew Stringer*

1995 marks the 35th anniversary of the humour weekly **Buster**, and publishers Fleetway are marking the occasion by... cutting the frequency down to bi-weekly and putting the price up!

The news came as a shock to the comic's contributors and to its editor, Allen Cummings, who had paginated and commissioned issues for January and February for the weekly format, and was only recently informed of its change through a form letter sent to Fleetway editors. The letter, dated 3rd November 1994 states that the first fortnightly issue of **Buster** will be cover-dated 13th January 1995, indicating that the company's management has little appreciation of working schedules. The price will rise from 65p to 80p, for the same format; 32 colour pages, 75% of which are reprinted.

The cutbacks also affects several other Fleetway titles. **Mickey & Friends** goes fortnightly from weekly; **Flintstones** goes monthly from fortnightly; and the four reprint monthlies **Big Comic**; **Best of Buster**; **Whizzer** and **Whoopee** are all cancelled at the end of 1994 to be instantly replaced by **BVC (Big Value Comic)**; a 68-page all-reprint humour title.

Fleetway give the reasons for the cutbacks as the titles being "...very much at the end of their publishing lives", and needing "...radical surgery". The company says it will be carrying out significant market research in the humour group area, with the intention to publish a new title in 1995. However, it should be remembered that it spent a considerable sum on test-marketing a humour title two years ago, when a dummy issue of **Oh No!!** provoked a positive response, but Fleetway backed down from publishing the title at the last minute because its management at Egmont felt that only merchandise related comics would sell.

Incidentally, Fleetway's **Transformers** comic, which ran for over 300 issues when Marvel UK published it, faces an uncertain future from issue 4, and the **Zig and Zag Zogazine** goes from 32 pages to 24 at issue 3 (still priced £1.15). Poor sales are given as the reason.

# Complete Metropol

BLUE Eyed Dog Publishing, the UK company behind the **Purr** quarterly magazine, is releasing the "director's cut" version of Ted McKeever's Epic Comics series, **Metropol**, in a 420-page collection bound in black linen and retailing for £19.95.

The April shipping hardcover book reprints the entire 12-issue **Metropol** series, plus the three-issue follow-up series published by Epic in 1992.

# Small-press market continues to expand in 1995

THE new year has seen a spate of new small-press products and many small press publishers are using major UK distributors to help boost their minimal print runs.

● David Hitchcock's very successful first issue of **Spirit of the Highwayman**, which sold out shortly after last year's UKCAC, has returned to print for a second edition, but with better quality paper and better printing. This will coincide with the title's second issue, which is planned for February.

**Spirit of the Highwayman** is £1.50 plus 40p p&p from 11 Wellington Crescent, Derby DE1 2LZ

● **Twister's Vagabond** (pictured right) is a bi-monthly series from Lunar Tick and tells the story of Gad Shanks, the only man who can navigate his way around the reality-warping Twister Stream.

Issue #1 will be solicited by both Diamond and Capital in February.

● After an erratic publishing schedule in 1994, North London Comics hope to get back on course in the coming year.

**Mondo** 30, the small press publisher's long running anthology title, is currently on sale priced £1.35 plus p&p from Lee Dacis, 140 Amersham Ave, Edmonton, London N18 1DY.

● Darren Powell and long-time small press contributor David Metcalfe have collaborated on **Going to the Chapel**, a partly autobiographical story written by Powell and drawn by Metcalfe, which can be received free if you send an SAE from 5, Green Lane, Upper Gornal, Dudley, West Midlands.




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*Above: Axis Mundi, formerly of the anthology title* **Inkling**, *debuts in* **Deadline** *#67. It is the story of Button Smith, a 14 year old girl who adopts the identity of Axis, a huge skinhead, to indulge in a spot of virtual reality vandalism. The four-part serial is written by Ian Carney & drawn by Garry Marshall.*

## Celebrating 18 years of 2000AD

**2000AD** celebrates 18 years of publishing with five new series starting in the February 18th shipping Prog 928.

Judge Dredd starts a new adventure called *Crusade* by Grant Morrison, Mark Millar and Mick (**Warrior**) Austin; *Rogue Trooper: Blue on Blue* is by Steve White and Henry Flint; *Armoured Gideon* by John Tomlinson and Simon Jacob; *Harlem Heroes* by Michael Fleischer and Kev (**Iron Man**) Hopgood and *Finn* by Pat Mills, Tony Skinner and Paul Staples.

Prog 928 also features a special painted **Star Trek: Generation** cover by Dermot Power and a competition to coincide with the UK release of the *Star Trek* movie.

**Judge Dredd Megazine** will feature an all-new line-up from issue #73, on sale February 4th, and a special competition to win a *Judge Dredd* film t-shirt.

Former Psi Judge, Cassandra Anderson returns to the **Megazine** for a new series by Alan Grant and Steve Sampson and a new series called *Maelstrom*, a space judges saga, by Robbie Morrison and Colin (**Tales of Suspense**) MacNeil.

## Miller & Gaiman at Titan Books

TITAN Books is releasing the British editions of trade paperbacks by two of the biggest names in comics, Neil (**The Sandman**) Gaiman and Frank Miller.

**The Sandman: Brief Lives** tells the story of the missing member of the Sandman's Endless family, Destruction, and why he relenquished the responsibilities of his realm.

Featuring art by Jill Thompson and Vince Locke with a new painted cover by Dave McKean, the collection ships 19th January and retails for £12.50.

Also shipping the same day is **Frank Miller's Sin City: a Dame to Kill For.** The £8.99 collection of the Dark Horse series tells of Dwight and his obsession for a woman with a dark secret.

## Video comics

UNIVERSITY graduate Brian Gorman has launched himself into an ambitious video project with his company, Borderline Productions.

Called *Comics: an Investigation into the Art of*, the 90 minute drama-documentary features interviews with John Ridgway, Bryan Talbot, Alan Grant, Kev F. Sutherland, John McCrea, Graham Higgins, and Mike Butterworth and John Coulthart of Savoy Books.

The video retails for £14.95 and is on sale now and is available through Titan Distributors.

The video has a surreal/fantasy story framing sequence and features a cameo appearance from David Llewelyn (Q from the James Bond movies). The video also features footage shot at last year's UKCAC and Borderline is planning a video profile of Manchester-based Savoy Books as its next project.

## Boxtree new collections for '95

BOXTREE has an extensive range of graphic novels and trade paperbacks being released during February and March.

● **Marvels** by Kurt Busiek and Alex Ross is a UK edition of the highly acclaimed Marvel series of 1994. This edition retails for £10.99 and ships 25th February.

● **Aliens vs Predator — Deadliest of the Species Book One** is a collection of the first six issues of the Dark Horse series written by the former X-Men writer, Chris Claremont and drawn by Jackson Guice and Eduardo Barreto.

Retailing for £9.99 the first volume ships on February 23rd.

● **Ghost Rider/Punisher/ Wolverine: Hearts of Darkness & The Dark Design** collects the two 48 page bookshelf editions released by Marvel in 1993 and January of this year in one package.

Retailing for £7.99, the 96 page paperback is written by Howard Mackie, with art by John Romita Jr, Klaus Janson, Ron Garney and Al Milgrom and ships 24th March.

● **Star Wars: Empire Strikes Back; Star Wars: A New Hope** and **Star Wars: Return of the Jedi** are three reprint collections all shipping in March and tell the complete *Star Wars* film trilogy in comics format.

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# MEDIAFILE

*Associate editor Sarah Bolesworth looks at recent media coverage of comics and related product*

THE MARVEL machine's latest extrusion was announced this month (see *US News*) with a blast of trumpets celebrating the establishment of a new music imprint, and with the surprising [?] news that musicians were happy to participate.

The Marvel Music imprint, of course, follows quite naturally in the honourable tradition of mutual exploitation maintained since the Sixties by the comics and music businesses.

But we shouldn't be cynical about the fact that publishers are happy to use the bands (and vice versa) to endorse the same daggy old rock fantasies. Before Marvel successfully married Neil Gaiman to Alice Cooper, there were many, many failed attempts to make money out of exploiting musicians in comic-books.

Of these, perhaps the most typical is Revolutionary Comics' Rock 'n' Roll comics. The company specialised in unauthorised biographies about largely sorry rock heroes. But Revolutionary ceased operations when the publisher was killed — in fact allegedly assassinated — only a couple of years ago.

What this erstwhile publisher failed to realise was that musicians (along with their record companies and lawyers) are always glad to have a comic published about them providing that they get some money for it. Godammit, someone's got to fuel the lifestyle. And the bottom line is, he didn't pay royalties.

However much comics creators *like* the idea of working on product about (or even with) their rock heroes — letting a bit of that ol' rock lustre rub off on them in the process — it's wise to remember that musicians don't always have the same parameters of decency so meticulously maintained by the comics business.

Decency is, of course, used in its loosest sense here. But it's difficult to imagine a Marvel corporate nerd trying to discipline a band into getting its stories in on deadline. Let's try this for size: "Hey, guys, here at Marvel Comics we don't really encourage the use of stimulants, even if you are late with your contribution." Doesn't really work, does it? Or maybe they'll get hep. Talking to Snoop Doggy Dogg (currently awaiting trial for murder in New York): "Yo, Snoop, mah maaan, you come tru wit dat scriptin' biz we ax fo' yet?"

## Lawful: Bisley unplugged?

WHAT A wacky lad that Simon Bisley is. Yes indeed, the man credited with the single-handed saving of British artistic credibility has finally gone off it.

Bisley's unorthodox behaviour, previously kept tightly under wraps by loyal friends in the comics community (only joking, Si) has at last led him into a sticky, public mess.

Pausing only for a sharp intake of breath, **Comics International** staff tore open a newly delivered package marked "Verotika", with "Bisley's death-warrant" crossed out underneath.

Inside was the most sordid collection of pornographic material ever seen between the pages of a comic-book. "D'you reckon that's based on a self-portrait?" came the scandalised question from one of the journalists. "Well, it looks as if he might have drawn it sitting in front of a mirror," was the only response offered. **Verotika** is likely to be seized by customs, so if you see a copy, and you're over 18, get it.

But that's not the worst of it. Bisley is abetted by Grant Morrison, Craig Hamilton and Ted Naifeh — all previously uncorrupted, if lost, boys. There must be some foul perpetrator, a scapegoat we can charge with the potential destruction of Brit creativity. What's that? The Verotik imprint's owned by a Californian rock musician?

## Naff, naff, naff. Truly

THIS MONTH's wooden spoon goes to **The Observer's Life** magazine (1.1.'95) and follows, ironically enough, hot on the heels of the supplement's Magazine of the Year award.

On the regular *Matters of Life* page, and under *20 New Year's resolutions for the culturally conscientious*, was: "Watch some manga films, read a graphic novel and be generally more aware of the cartoon renaissance".

The list is obviously intended to be mocking; but such humour is surely only effective if you get your terminology right — yes, there *is* a renaissance in cartoons, but this isn't what the writer meant. He meant a *comics* renaissance. The moral is, if you're going to set yourself up as a putative cultural guru, no matter how ironic, you should know what you're talking about. It might well have been vaguely funny if it had been written during the first rush of media excitement about manga, graphic novels and comics, during the Eighties.

But then, it's just another example of ***The Observer*** operating by remote control — finding out about issues and trends only *after* they've been published elsewhere — but in this case, it's several *years*, rather than days, too late. Is this the best the supplement can do to help attract new, younger readers to the liberal old Sunday?

## Sweeney's aide memoire

EVIDENCE that the left hand is not necessarily empowered to influence the right came, in newspaper terms, with the very next week's edition of **The Observer**.

In the news section and under the headline, "Germans groan and bear the war jibes", was a warning from the one of the paper's most respected journalists, John Sweeney, that xenophobia (prejudice against any nationality other than your own) is on the rise again in Britain.

The editorial was accompanied by a frame from the **Commando Picture Library** series, showing a confrontation between Flyn, a wheelchair-bound Britisher, and Stoltz, a Gestapo officer. Given that DC Thomson's A5 digest is still published and that its war stories *do* rely on the exploitation of national stereotypes, Sweeney had a point when he said that we don't do much to prevent stereotypes being imprinted on kids' minds.

But Sweeney's was not a high-art versus low-art argument; he cited numerous examples of how our opinions on this rather serious issue are shaped by images in the media. Comics alone, of course, can't change the reinforcement of old prejudices. But with VE-Day (Victory in Europe Day) only a few months away and European integration a hot potato, maybe it really is time for the comics industry to clean up its act.

This isn't to advocate censorship under the name of political correctness; perhaps it's just that we ought to pay the same amount of attention to politics as to sex or violence.

## Verily, a political hit

MALACHY Coney and Davey Francis, creators from Belfast, are setting the political agenda in comics with their Fantagraphics-published series, **Holy Cross**.

The series, a "political drama of war-torn Belfast", has garnered a good deal of attention in the mainstream media, with coverage on local radio, television and in the UK press. The story, set in a nationalist area of the city, is about how ordinary people are brutalised by the conflict between British and IRA military forces.

Real events in Northern Ireland have overtaken the series' publication, but the last 25 years have taken their toll on Belfast, and it's with respect to this that the comic is most revealing.

One thing is for certain, Coney has a seminal work on his hands with **Holy Cross**, and the comic offers proof that the medium has the power to convey, perhaps better than any other, what war is all about.

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# NETworks

*A monthly rundown on the latest opinions of fans and professionals from Britain and America, as expressed on the computer internet. Compiled by Richard Johnston and the NETworks team.*

## Gay Force?

Fabian Niceza (fabnic@aol.com) has been talking about his plans for **X-Force** on the American Online comics forum.

After discussion about the sexual orientation of **X-Force** characters Shatterstar and Rictor, Niceza said: "Regarding Shatty and Ric, yes they are good friends and I'm heartened by the leisurely pace with which I've allowed that to develop, even if my editor's not! As far as a relationship between them which might extend beyond being close friends? Well... I will make three clear and definite points on it:

1) Rictor is a heterosexual young adult. He is a guy who likes girls.

2) Shatterstar still has no real idea *what* he is, so as far as he's concerned, what differences does it make between men and women?

3) I have to run anything I would like to develop in this regard past Bob [Harras, Group Editor of the X-Men line, including **X-Force**], so the storyline might develop or it might not, who knows yet?".

Chris Claremont, the longest-serving writer on the X-Men family, had great difficulty pursuing the lesbian relationship between two minor X-characters, Destiny and Mystique. His original plans were to make the character Nightcrawler the offspring of a female Destiny and Mystique, using her shape-shifting powers to switch gender. However, Scott Lobdell resolved this plot thread in **X-Men Unlimited** 4, which showed Mystique to be Nightcrawler's mother and a German Baron his father.

## Talkin' 'bout a Marvelution

KURT Busiek (73654.3007@compuserve.com), writer of **Marvels**, stated that current casualties of the Marvel "rationalisation" include the editors Craig Anderson, Richard Ashford, Don Daley, Mike Kraiger, Spencer Lam, Freddy Mendez, Matthew Morra, Mindy Newell, Mike Rockwitz, Tim Touhy and Evan Skolnick, whose future as writer on the **New Warriors** is in question.

In a follow-up article by Matthew High (antarctic@delphi.com), who works for Antarctic comics, it was stated that in the Compuserve forum the latest round of redundancies and dismissals is being referred to as Black Wednesday — and that there may have been more firings than stated, and even more to come. A recent stockholders' report, posted on Compuserve, shows that Marvel plans to cut titles to around 70 a month. This is a far cry from previously publicised plans to push titles up to 200 a month.

Other speculative ideas floated on the net include Marvel reducing the discount it gives to distributors (now between 59% and 62%) by a further 5%, and its takeover of Heroes World Distribution. Whatever happens, it seems generally agreed that 1995 is going to see some major changes in the way that the market leader in the industry does business.

## Harras baiting

MARIE Javins has recently gone on the net in defense of some particularly unkind attacks on the X-books' chief, Bob Harras.

She vehemently defended Harras's position after one netposter said: "Harras has only got where he is today because of the butt-kissing of top management."

Javins' said, "I don't care if anyone believes me, but he [Harras] did not get his job by being a butt-kisser, unlike some other prominent individuals."

She went on to say, "Lately, he's been the only one standing up for some *very* important points... and yeah, being the boss means making some unpopular decisions sometimes. Sorry, but it's easier to blame the evil of editors or the corporate beast than to look for any other answer. And no, I don't always agree with these decisions, but they're hard enough to make without catching hell for them."

And no, Marie Javins was not one of the casualties of the Marvel editorial reshuffle.

## Quayle's Daemons

Jim Lee (wildcore@aol.com) recently posted a message saying that the reason he and his fellow writer, Brandon Choi, introduced the Daemonites — an evil alien race that can possesses humans — into **WildC.A.T.S** was so that they could introduce Dan Quayle as the major villain for the first story arc. But did they really need a reason to do so?

## Sic City

THE power of the net proved itself this month when everyone who bought the **Sin City: A Dame to Kill For** hardback noticed that the pages were out of order (!). Individual users thought that their copy was a misprint, retailers thought they may have had a bad batch, but it was only on the net that everyone could confirm that this was not just a localised problem.

One user managed to ask Frank Miller about the problem and he confirmed that it will be sorted out in further prints of both the hardcover and the softcover versions.

## Making his Mark

Mark Evanier (mevanier@delphi.com) has announced that Sergio Aragones, the creator of the comedy sword and sorcery title, **Groo**, will be working on other Image titles by the end of 1995. Imagine **Spawn** saying "Did I err?".

## Splitting Image?

A NET user who has been following the developments between Erick Larsen and Dale (**Pitt**) Keown offered the following, picked up from the rec.arts.comics.misc directory.

*For those of you who didn't pick up a copy of **Deadly Duo** #3, here's the low-down:*

*It seems that a legal firm representing Dale Keown shipped off a letter to Erik Larsen.*

*In **Advance Comics** 72, an ad for **Deadly Duo** #2 ran showing a guest appearence by Keown's Pitt. Keown claims that Larsen never got the rights to use Pitt in the book. The letter states that Keown would only have allowed this if he were going to receive royalties from the book.*

*Keown called Larsen and told him to terminate the solicitation for **Deadly duo** #2. Larsen refused, prompting the literary legal action printed in **Deadly Duo** #3.*

*The letter also states that the firm had also notified Image Comics about the unauthorized guest star. As for Larsen's defence? Well, he says that he got permission from Keown, and that Keown changed his mind "at the 11th hour". Larsen admitted to the phone call, but said that he told Keown that he would take Pitt out of the comic. In his response, Larsen says, "Considering that Dale has drawn a measly seven issues featuring the character over the last two years, I thought it might be a good idea to remind people that the guy still exists!" (I wonder if he meant Keown or Pitt?*

*I knew this would happen. It was only a matter of how long. I think Pitt's been in more guest appearances than in his own comic!*

## Scott freed

FORMER **Daredevil** writer Dan Chichester (dgchi@aol.com) has let it slip that Scott McDaniel, ex-**Man Without Fear** artist will not only be working on a **Batman** project (written by DeMatteis, the new **Daredevil** scripter) but also on an ongoing **Green Goblin** series, to be written by Tom DeFalco.

## Rate cards

DAN Chichester became involved in an interesting debate about how much artists and writers get paid by the top publishers.

Michael Cross prompted a response from Chichester by posting a message on AOL: *Current page rates for a top-notch writer are around the $200 amount. I think this would apply to people like Neil Gaiman, Peter David, John Byrne, etc...*

*Current pages rates for artists are significantly higher. I know John Byrne said he got paid $300 per page for **Action Comics Annual**, but I don't know if that was flat rate, because he wrote, drew, inked, and probably even lettered it! Inkers don't make quite as much as pencillers (unless you're Terry Austin or someone of that caliber).*

*As I understand it, untried creators are in approximately the $75-100 page rate — both writers and artists.*

Chichester's response came back: *Michael, please post me the addresses for the companies paying these rates, as I'd love to suck up to them! <grin>*

*$200 per page for the gentlemen you mention is a possibility, I suppose, but would be far off the norm. Top writer rates (the max rates most companies offer) are in the $100 range; a contract pro, or one with an exclusivity deal may make a bit more.*

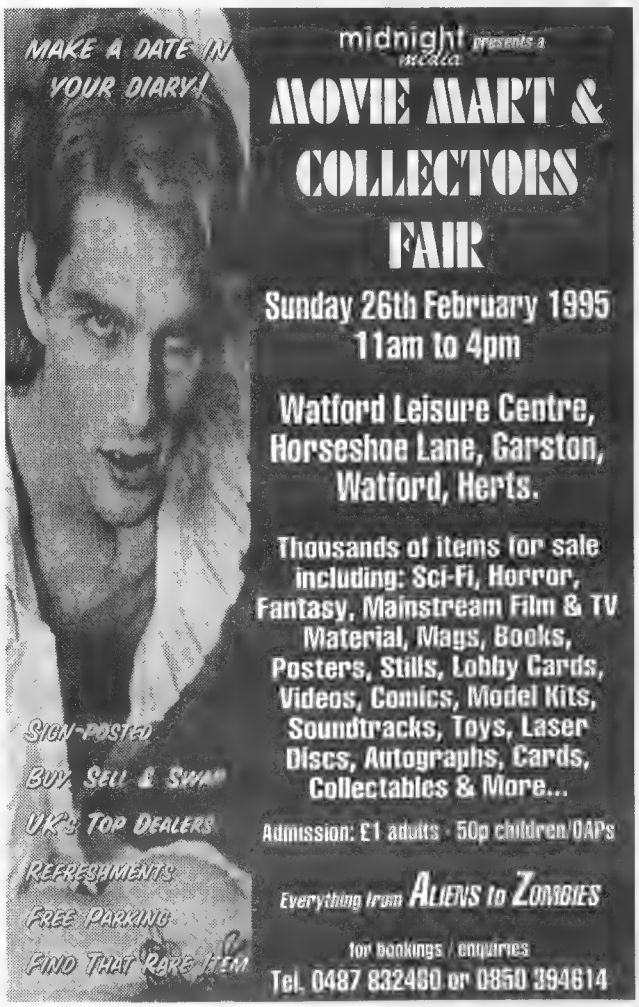
*Pencillers' rates vary widely, the norm for an established, but not flavour-of-the-month pro, may be $120; those with clout are up from them, those without are way down. Inker rates are mostly comparable.*

*Starting rates for writers can run as low as $25, pencillers $50.*

*Colorists and letterers may be from $13 to $21 a page.*

*Royalties can sweeten the deal, but the hole the market's in, the books making anything are few.*

There's something for you would-be comics creators to mull over.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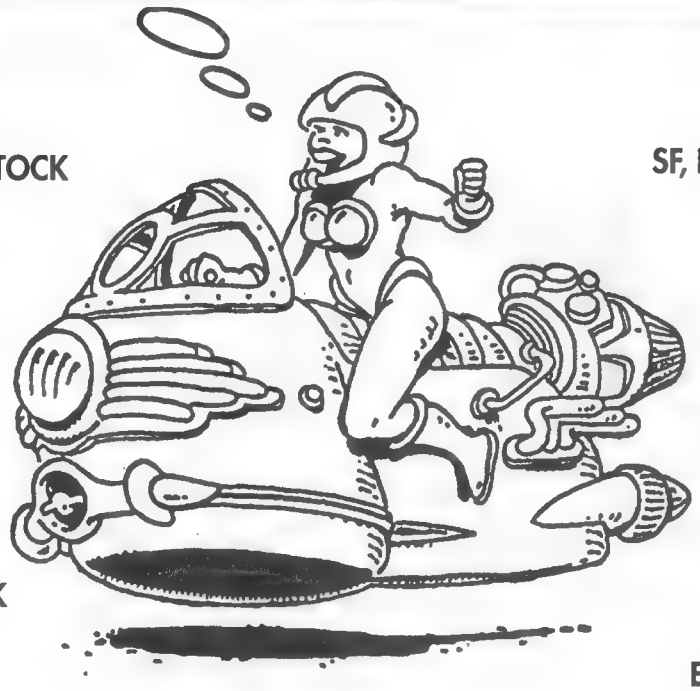

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**OPENS MIDDAY**

# RETAIL index

**Key to abbreviations used**

| | |
|---|---|
| imp | = air imported new issues |
| back | = back issues stocked |
| s-p | = small press & fanzines |
| merch | = videos, trading cards, T-shirts, posters, models, etc |
| ind | = US independent comics (non-newsstand & manga) |
| Brit | = British comics & albums |
| frgn | = foreign language comics |
| u/g | = underground comics |
| gn | = graphic novels & trade paperback editions |
| STO | = standing order service, (new comics reserved) |
| RPG | = role playing games |

## CENTRAL LONDON

■ **Acme Comic Shop**, 391 Coldharbour Lane, London SW9 8LQ (near Brixton tube) Mon-Thur 10-6; Fri 10-7; Sat 9.30-6.30 (imp, back, ind, merch, Brit, u/g, gn, STO, wants lists welcomed) 071-274 6697

■ **Avalon Comics**, 143 Lavender Hill, London SW11. Mon-Thur 10.00-5.45, Fri 10.00-6.30; Sat 9.30-6.00 (imp, back, ind, Brit, gn, STO) 071-924 3609

■ **Comic Showcase**, 76 Neal St, London WC2. Mon - Wed 10-6; Thurs - Sat 10-7; Sun 12-5 (imp, back s-p, merch, ind, u/g, Brit, gn, cartoon books, original art) 071-240 3664

■ **Forbidden Planet**, 71 New Oxford St, London WC1A 1DG. Mon - Wed + Sat 10-6; Thurs + Fri 10-7 (imp, back s-p, merch, ind, u/g, Brit, gn, film & tv) 071 836 4179

■ **Gosh!** 39 Great Russell Street, London WC1 (opposite British Museum) 10-6 7 days a week inc Bank Hols. Late Thur-Fri til 7 (imp, back, merch, ind, Brit, frgn, u/g, gn, STO, largest selection of newspaper strip compilations in UK) 071 636 1011

■ **Mega-City Comics**, 18 Inverness Street, Camden Town, London NW1 7HJ. Mon-Sun 10-6; late Thurs + Fri to 7. (imp, back, merch, s-p, ind, Brit, u/g, gn, film-tv fantasy, horror, body art, subculture, STO) 071 485 9320

■ **Music and Video Exchange Bookshop**, 56 Notting Hill Gate, London W11. Mon-Sun 10.00-8.00 (back, ind, Brit, frgn, u/g, gn, RPG. Buy & exchange all comics) 071 229 8420

■ **Platinum Age Comics/Bayswater Books**, 27 Craven Terrace, Lancaster Gate, London W2 3EL. Mon - Sat 11-7 (but sometimes till midnight!) (back, ind, u/g, general 2nd hand books, search service) 071 402 7398

## OUTER LONDON

■ **Altered Images**, 6 The Arcade, High St, Sutton, Surrey SM1 1ET. Mon-Wed & Fri 10-5.30; Thurs 10 - 6.30; Sat 9 - 6 (imp, back, ind merch, Brit, gn, STO) 081 770 3815

■ **Andy's Comic Cavern**, Windsor Open Market (back of Woolworth's), Bachelors Acre, Windsor. Sats only 7.30-4.00 (imp, back, ind, gn, STO) Free delivery for Windsor & Slough area. 0753 853381

■ **Atomic Comics**, 1112 High Rd, Chadwell Heath, Romford, Essex RM6 4AH. Mon-Sat 10 -6 excl Fri 10-7 (imp, back, s-p, ind, merch, u/g, Brit, gn, STO, 2nd hand horror fantasy sf bks, original art) 081-597 8547

■ **Calamity Comics**, 160 Station Road, Harrow, Middlesex HA1 2HR. Mon-Wed 10-6, Thurs & Fri 10-7; Sat 9.30-6 (imp, back, s-p, merch, ind, u/g, Brit, gn, STO, fantasy tv & film bks & merch, Sega & Nintendo game cartridges, videos) 081-427 3831

■ **Calamity Comics 2**, 90 Queens Road, The Broadway, Watford, Herts WD1 2LA. Mon-Tues 10-5.30; closed Wed; Thurs & Fri 10-7; Sat 9.30-5.30 (imp, back, s-p, merch, ind, u/g, Brit, gn, STO, fantasy tv & film bks & merch, videos) 0923 249293

■ **The Comic Collector**, 252 d High St., Bromley, Kent BR1 1PG. Mon-Fri 10-6, Sat 9-6 (imp, back, ind, Brit, gn, STO, merch) 081 466 7986

■ **Comic Shack**, 720 High Rd, Leytonstone, London E11 3NN. Mon-Thurs 9.30- 5.30; Fri & Sat 9.30-6.30; Sun 11-5. Also by appointment (imp, back, s-p, merch, u/g, gn, hbks) 081-539 7260/081-555 9303 (eve)

■ **Dynamic Comics**, Units 43-47 In`Shops, 68 Church St, Croydon, Surrey CR0 1RB. Mon - Sat 9 - 5.30 (imp, back, ind, s-p, Brit, u/g, gn, STO, merch) phone & fax 081-681 2597

■ **Edge of Forever, The**, 82 b Broadway, Bexleyheath, Kent DA6 7LW. Mon-Fri 9.30-6.00; Sat 9-6 (imp, back, s-p merch, ind, Brit, gn, STO) 081-298 1363

■ **Gary's Book & Comic Stall**, Site A65, The High Street, Walthamstow, London E17. Thur + Fri 10-5; Sat 8-5.30. Tube: Walthamstow Central (imp, back, s-p, ind, gn, STO, annuals, children's books)

■ **Heroes Akimbo Comics**, 674 High Rd, Leyton, London E10 6JP. (Tubes: Leyton, Leytonstone, Walthamstow Central) Mon-Sat 9-6; Sun 10-5 (imp, back, merch, STO, Brit) 081 558 8313

■ **Krypton Komics**, 252 High Road, Tottenham, London N15 4AJ (next to Tesco) Mon-Wed 10-6; Thur-Fri 9.30-7; Sat 9-6. Tube: Seven Sisters Road. (imp, back, s-p, ind, gn, STO) 081-801 5378

■ **Readers Dream**, 100A Harlington Road West, Feltham (near Heathrow airport) Middx TW14 0JJ. Mon-Sat 9.30-6.00 excl Wed - closed (imp, back, gn, STO) 081-844 0780

■ **Skinny Melink's**, 66 Loampit Vale, Lewisham, London SE13. Mon Tues Sat 10-6.30; Wed Thur Fri 10-7; Sun 11-5.30 (imp, back, ind s-p, u/g, gn, STO) 081-318 0499

■ **South London Book Centre**, 18-19 Stockwell St, Greenwich, London SE10 9JN. Mon-Fri 10-6; Sat & Sun 9am-5.30pm (imp, back, ind, gn, u/g, 2nd hand & new SF-horror-fantasy novels, art bks, bargain bks, remainders) 081 659 9714 or 081 853 2151

■ **Stateside Comics**, 125 East Barnet Road, Barnet, Herts EN4 8RF. Mon-Wed 10-7; Thur-Fri 10-8; Sat 9-6; Sun 10-3, later by appointment. (imp, back, s-p, ind, u/g, Brit, tv-film & fantasy, gn, STO) 081-449 5535

■ **They Walk Among Us**, 32 Union Court, Sheen Rd, Richmond, Surrey TW9 1AA. Mon-Sat 9.30-5.30 excl Fri 9.30-6 (imp, merch, back, ind, Brit, u/g, gn, fantasy/s-f/horror bks, STO, sub-culture) Phone/fax 081 948 8476

■ **30th Century Comics**, Unit 5, Putney Market (1st Floor), Putney Exchange Shopping Centre, Putney High St., London SW15 1TW. Mon-Sat 9.00-6.00 (imp, back, ind, gn, STO, merch) 081 778 8094

■ **Time Trek**, 46 High Street, Bromley, Kent BR1 1TR. Mon - Sat 9 - 5.30 (late Thurs to 8) (imp, back, s-p, merch, ind, Brit, u/g, gn, sf TV & film related merch, STO) 081 313 0677

■ **Westside Comics**, 392 Uxbridge Road, Hayes, Middlesex UB4 0EL. Mon-Sat 10-6, late Thurs-Fri to 6.30. (imp, back, ind, Brit, gn, STO). 081-813 5019

## SOUTH EAST

■ **ACE Comics**, 1 Headgate Buildings, St John's St, Colchester, Essex C02 7AD. Mon -Sat 10-5.30 (imp, back, s-p, merch, u/g, Brit, ind gn STO RPG, rock t-shirts) 0206 561912

■ **The American Comic Shop**, 1 Church Street, Chatham, Kent ME4 4BS (just off High Street). Mon-Sat 9-5.30 ex Fri 9.30-6.00. (imp, back, gn, STO, merch, Trek & Star Wars merch, videos) 0634-817410

■ **Cartoon Shop**, 22 Southernhay, Town Centre, Basildon, Essex SS14 1EL. Mon - Wed & Sat 10-6, Thurs & Fri 10-8 (imp, back, s-p, ind, merch, Brit, u/g, gn, RPG)

■ **Cartoon Shop**, 368 Chartwell West, Top Floor, Victoria Circus Shopping Centre, Southend-on-Sea, Essex. Mon-Sat 9.30-5.30 (imp, back, s-p, ind, merch, Brit, u/g, gn, RPG) 0702 613021

■ **Comic Showcase**, 19-20 St Clements St, Oxford. Mon-Sat 10-6 (imp, back, s-p, ind, merch, u/g, gn, STO) 0865-723680

■ **Comics and Cards**, 84 St Mary Street, Southampton SO1 1NZ. Mon-Sat 8.00-7.00 (imp, back, s-p, merch, ind, Brit, u/g, gn, STO) phone/fax: 0703 235324

■ **David's Comics**, 3 Sydney Street, Brighton, Sussex BN1 4EN. Mon-Fri 9.30-6; Sat 9-6. (imp, back, ind, u/g, Brit, STO, gn, exchange, club discount) 0273 690223

■ **Fantastic Store Ink**, 14 Gardner Street, Brighton BN1 1UP. Mon-Fri 9.30-5.30; Sat 9-6. (imp, back, ind, s-p, merch, Brit, u/g, STO, original art) 0273 670012

■ **Incognito Comic Shop**, 1-2 The Friars, Canterbury, Kent CT1 2AS. Mon-Fri 10-5.30; Sat 9-5.30 (imp, back, ind, merch, gn, Brit, STO, film/tv merch) phone/fax: 0227-785898

■ **Incognito Comic Shop**, 14 Starnes Court, Union St, Maidstone, Kent ME14 1EB. Mon-Fri 10.00 - 5.30; Sat 9.00 - 5.30 (imp, back, ind, merch, gn, Brit, STO, film/tv related merch) phone/fax: 0622-683642

■ **Renegade Comics**, Unit 11, Elmes Arcade, High Street, Stevenage Old Town, Herts SG1 3EF. Mon -Sat 9-5.30 (imp, back, s-p, merch, ind, Brit, v/g, gn, STO, RPG) 0438 747468

■ **Slough Computers**, 245 High Street, Slough, Berks SL1 1BN. Mon-Sat 9.00-5.30. (imp, ind, gn, STO, Sega & Nintendo game carts) 0753 521594

■ **Universal Comics**, 196c High St, Slough SO1 1RT (above Curries). Mon-Sat 9.30-6.30 (imp,back,merch,ind,gn,STO) 0753 571799

■ **Universal Comics**, 16 London Road, Staines. Mon-Fri 10.30-6.30, Sat 10-6.30 (imp, back, ind, merch, gn, STO) 0784 460300

■ **Whatever Comics**, 2 Burgate Lane, Canterbury, Kent CT1 2HH. Mon - Sat 10.00 - 5.30 (imp, back, s-p, merch, ind, Brit, u/g, gn, STO, model kits) 0227 453226

■ **Wokingham Comics & Trading Cards**, Wokingham Indoor Market, Town Hall, Market Place, Wokingham, Berkshire. Sats only (imp, back, ind, merch, gn, STO) 0734 790441

■ **Wonderworld**, 125 Albert Road, Southsea, Portsmouth PO5 3SQ. Tues-Sat 10-2, 3-6. (imp, back, ind, merch, Brit, gn, STO, FRPG & miniatures) 0705 833 272

■ **Wonderworld**, 133 St Mary Street, Southampton SO1 1NX. Tues-Sat 10-6 (imp, back, merch, ind, Brit, gn, STO, FRPG & miniatures) 0703 634658

■ **Words End Books & Comics**, 10 The Boulevard, Crawley, West Sussex. Mon-Fri 9-5.30; Sat 9-6 (imp, back, ind, gn, STO, Star Wars toys etc, general 2nd hand bks, search service) 0293 547937

## MIDLANDS

■ **Another World**, 23 Silver Street, Leicester LE1 5EU. Mon - Sat 9.00 - 5.30 (imp, back, ind, merch, Brit, frgn, u/g, gn, STO, RPG, rock t-shirts, alchemy metalware, rock memorabilia) 0533 515266

■ **Another World**, 11 Market Street, Nottingham. Mon-Sat 10-5.30 (imp, back, s-p, merch, ind, Brit, frgn, u/g, gn, STO, RPG, rock t-shirts, alchemy metalware, rock memorabilia) 0602 484122

■ **Arrival Comics & Books**, 2 Broad Street, Wolverhampton, WV1 1HP. Mon-Sat 9.30-5.30. (imp, back, s-p, ind, Brit) 0902-313 660

■ **Bookworm**, Unit 3, 33-39 Tower St, King's Lynn, Norfolk. Mon-Sat 11-4 (back, ind, u/g, Brit, gn, fantasy & sf, early Penguins, general fic & non-fic, records) 0553 760904/771880

■ **Central City Comics**, 4 Eagle Street, Ipswich, Suffolk IP4 1JB. Mon - Sat 10.00 - 6.00. (imp, back, s-p, merch, ind, u/g, Brit, frgn, gn, STO) 0473 233017

■ **Comics Unlimited**, 4 Clair Court, Lime Street, Bedford MK40 1NH. Mon - Sat 9.30 - 5.30. (imp, back, s-p, merch, ind, gn, Brit, u/g, STO, RPG) 0234 218984

■ **Comics Unlimited**, Unit 11, The Arcade, Letchworth, Hertfordshire. Mon - Sat 9.30 - 5.30. (imp, back, s-p, merch, ind, gn, Brit, u/g, STO, RPG) 0462 480018

■ **Demon Comics**, 102 Eastgate Street, Gloucester GL1 1QT. Mon - Sat 10-6. (imp, back, merch, Brit, gn, STO, RPG, t-shirts, sci-fi models) 0452 330370

■ **Fantasy World**, 10 Market Square Arcade, Hanley, Stoke-on-Trent ST1 1NU. Mon-Sat 9-5.30 (imp, back, s-p, merch, ind, Brit, frgn, u/g, gn, STO, RPG, rock t-shirts, alchemy metalware, rock memorabilia) 0782 279294/fax 0782 202381

■ **The Final Frontier**, 29 St Nicholas Place, Leicester LE1 4LD. Mon - Fri 9.30 - 5.30; Sat 9.00 - 5.00. (imp, back, ind, Brit, gn, STO) Established 1984 0533 514347

■ **Forbidden Planet**, 31 Cross Cheaping, Coventry CV1 1HF (imp, back, merch, ind, Brit, u/g, gn, STO, film/ tv material, sf/horror bks) ph/fax 0203 229672

■ **Ground Zero**, 11 Handley Arcade, Mansfield, Notts NG18 1NQ. Mon - Sat 9.00 - 5.00 (imp, back, merch, ind, Brit, STO, accessories) 0623 22017

■ **Mephisto Comics**, 81 Ber Street, Norwich, NR1 3RD. Mon-Sat 10-6 (imp, back, merch, gn, ind, s-p, u/g, Brit, STO) 0603 762762

■ **New Worlds**, 22 West Parade, Lincoln LN1 1JT. Mon-Sat 9.30-4.30 excl Wed - closed. (comics, bks, mags, sf & fantasy specialists) 0522 530069

■ **Nowhere Comics**, 3 Kings Court, Bridge Street, (next to Bridge St Records) Walsall. Mon-Sat 9.00-5.30, (imp, back, s-p, merch, ind, Brit, u/g, gn, STO, videos) 0922 643352

■ **Nostalgia & Comics**, 14-16 Smallbrook, Queensway, Birmingham. Mon - Thurs 9.15 - 5.45, Fri + Sat 9.15 - 6.00 (imp, back, merch, gn, ind, s-p, u/g, Brit, STO) 021 643 0143

■ **Page 45**, 9 Market Street, Nottingham NG1 6HY. Mon-Sat 9-6. (imp, back, s-p, ind, Brit, frgn, u/g, gn, STO, indie comix & indie merch specialists, manga) 0115 9508045

■ **Planet X**, 5 London Road, Worcester. Mon-Sat 10.00-5.30, Thurs til 8.00pm. (imp, back, merch, ind, Brit, u/g, STO-monthly) Phone/fax: 0905 355055

■ **Time Zone**, 12 Fish Street (off Butcher Row), Shrewsbury, Shropshire SY1 1UR. Mon - Sat 10.00 - 6.00. (imp, back, merch, ind, gn, STO, RPG) 0743 365192

■ **Zoom Comics!!**, Unit 3 Inshops Centre, 65 South Parade, Sutton Coldfield, Birmingham B72 1QX Mon-Sat 9.00-5.30. (imp, back, s-p, merch, ind, Brit, u/g, gn, STO) 021 354 7500

## NORTH WEST

■ **Arcadia Comics**, 12 Clarence Arcade, Stamford Street, Ashton-under-Lyne OL6 7PT. (next to Comet) Mon-Sat 10-5.00 (closed Tues) (imp, back, ind, horror-sf mags/bks, Who, Trek, ltd merch & gn, STO, ltd toys & figures) 061 339 1816

■ **Equinox Books**, 50 Bridge Street, Bolton, Lancs BL1 2EG. Mon-Sat 10-5.30, Sun 10-4 (imp, back, merch, videos, film stills, soundtracks)

■ **Forbidden Planet**, 92 Bold St, Liverpool L1 4HR. (imp, back, merch, ind, Brit, u/g, STO, film/tv material, sf & horror bks) phone/fax: 051 707 1491

■ **Imagination Station**, Unit 28, Portland Shopping Centre, Botchergate, Carlisle, Cumbria CA1 1NT. Mon - Sat 9 - 5.00 (imp, back, s-p, merch, ind, Brit, gn, STO)

■ **Odyssey 7**, 21 Hanging Ditch, Corn Exchange Buildings, Manchester M4 3ES. Mon - Sat 9.30am - 5.30pm. (imp, back, sf-fantasy-horror books, postcards, videos, badges, soundtracks, stills, LF filmbooks, Star Trek, Doctor Who) 061 832 7044

■ **Odyssey 7**, Precinct Centre, Oxford Road, Manchester M13 9RN. Mon - Sat 9.30am - 5.30pm (imp, back, sf-fantasy-horror novels, postcards, posters, badges, stills, LF film books, Trek, Dr Who, etc) 061 273 6666

■ **Planet Eater**, 5-7 Union Street Southport, Lancs PR9 0QF Mon - Sat: 9 - 6 Sun: 12-4 (imp, back, merch, model kits, Trek, action figures, STO) 0704 548629

■ **Thunderbooks**, 332 Lytham Rd, Blackpool. 10-5.30 Tues, Thurs-Sat all year; Mon-Sun in season (closed Wed). Out of season open Wed, closed Sun-Mon. (imp, s-p, back, merch, ind, limited u/g, Brit, frgn, kits, gn, t-shirts, media collectors' items) 0253-48321

■ **Thunderbooks II**, 116 Friargate, Preston, Lancs. Mon-Sat 9.30-5.30 (imp, back, s-p, merch, ind, limited u/g, Brit, frgn, gn, kits, t-shirts, media collectors' items) 0772-204287

■ **The Time Tunnel**, 66 Edleston Road, Crewe, Cheshire CW2 7HD. Mon - Sat 10.00am - 5.30pm excl Weds. (imp, back, merch, ind, Brit, gn, model kits, toys, action figures, Doctor Who, Star Trek)

■ **Time Zone**, 3 Academy Place, Warrington, Cheshire WA1 2NR. Mon-Sat 10-6 (imp, back, merch, ind, gn, STO, RPG) 0925 651185

■ **Worlds Apart**, 58-60 Lime St (city centre), Liverpool. Mon-Sat 10-6 excl Fri 10-7 (imp, back, ind, merch, s-p, u/g, Brit, gn, STO, fantasy film mags) 051 707 0839

## NORTH EAST

■ **Armadillo**, 16-22 Anlaby Road, Hull, North Humberside HU1 2PA. Mon-Sat 10-6; late Thur-Fri to 8 (imp, back, s-p, merch, ind, Brit, gn, u/g, STO, videos, ppbks) 0482 29787

■ **Books N' Comics**, Unit 15, Forbes Building, Linthorpe Road, Middlesborough, Cleveland TS1 4AW. Mon-Sat 10-5.30 (imp, back, s-p, merch, ind, u/g, gn, STO, fantasy gn, film mags, Dr Who, Trek) 0642 249143

■ **Comicville**, Ground Floor, 54 The Arcade, The Piece Hall, Halifax HX1 1RE, Yorkshire. Tures-Fri 9.30-5; Sat 10-5 Sun 11-5 (imp, back, ind, merch, Brit, u/g, gn, STO, model kits, toys, Who, Trek, videos) 0374 482186

■ **Dells Comic Shop**, 5 Duke St, Bradford 1, Yorks. Mon-Sat 9-5 excl Wed 9-3 (imp, back, merch, ind, gn, STO, horror masks, tv fantasy mags) 0274 390 541

■ **Hysteria Comics**, Unit 2, The Arches, Park Road, Hartlepool, Cleveland TS24 7PH. Mon-Sat 9-5 limp, back, s-p, ind, merch, u/g, gn, STO, film mags) 0429 236952

■ **Nu Earth Comics**, 4 Davygate Centre, York Y01 2SU. Mon - Fri 10 - 5.30; Sat 9 - 5.30 (imp, back, s-p, merch, ind, u/g, Brit, gn, STO, RPG, art bks) 0904 611 461

■ **Nostalgia & Comics**, 12 Matilda, off the Moor, Sheffield, Yorks. Mon-Fri 10-6; Sat 9.15-5.30 (imp, back, s-p, merch, ind, Brit, u/g, gn, original art, model kits, sf & fantasy gns, horror mags, newspaper strip bks) 0742 769475

■ **Odyssey 7**, 6 Harrison Street, off Vicar Lane, Leeds LS1 6PA. Mon - Sat 9.30 - 5.30 (imp, back, LF film books, sf - fantasy - horror bks, posters, postcards, badges, stills, Star Trek, Doctor Who, etc) 0532 426 325

■ **Odyssey 7**, 30 Eastgate, Leeds LS2 7JL. Mon - Sat 9.30 - 5.30 (imp, back, LF film books, sf - fantasy - horror bks, posters, postcards, badges, stills, Star Trek, Doctor Who, etc) 0532 426 325

■ **Sheffield Space Centre**, 33 The Wicker, Sheffield, Yorks. Mon - Sat 10.00 - 5.00 excl Wed. (imp, back, s-p, merch, ind, gn, STO, Star Trek items) 0742 758905

■ **Skyrack Book Service**, 51 The Superstore, Merrion Centre, Leeds LS2 8LY. Yorkshire. Mon - Sat 9.30am - 5pm; excl Weds: 9.30am - 1pm. (imp, back, ind, Brit, STO, SF hbk gn & magazines - many pulps) Establ 1965.

■ **The Last Picture Show**, 40 The Lanes, The Oasis, Meadowhall Centre, Sheffield S9 1EP. Mon-Thur 10-8, Fri 10-9, Sat 9-7, Sun 12-5. (imp, back, merch, ind, Brit, gn, STO, RPG, film-rock memorabilia) 0742 569604

## WEST COUNTRY

■ **Floppy Tongue Comics**, 96 Fisherton Street, Salisbury, Wiltshire SP2 7QY. Mon-Fri 11.30-5.30; Sat 9-5.30 (imp, back, s-p, merch, ind, u/g, gn, STO) 0722 331107

■ **Forbidden Planet**, 30 Penn St., Bristol BS1 3AS. Mon-Fri 10.00-5.30, Sat 10.00-6.00 (imp, back, s-p, merch, ind, Brit, u/g, gn, film & tv, videos, STO) 0272 298692

■ **Forever People**, 35 Park Street, Bristol BS1 5NH. Mon-Sat 10.00-6.00 (imp, back, s-p, merch, ind, Brit, u/g, gn, STO, sf/fantasy new & 2nd hand bks, RPG, videos, tv sf memorabilia, sub-culture, body art) 0272 265454

■ **The Hobbit Hole**, 9 Commercial Road, Gloucester. Mon 12-5.30; Tues-Sat 10-5.30. (imp, back, merch, ind, Brit, frgn, gn, STO, T-shirts, film-tv mags + merch) 0452 309 533

■ **Joy's Comics**, 25 High East Street, Dorchester, Dorset DT1 1EZ. Mon - Sun 7.30 - 6. (imp back, s-p, merch, ind, Brit, frgn, u/g, gn) 0305 269737 (after 6pm 833304)

■ **Kathies Comics**, 20 Market Avenue, Plymouth, PL1 1PH. Mon - Fri 9.30 - 5.30; Sat 9.00 - 5.30. (imp, back, s-p, merch, ind, Brit, gn, STO) 0752 257800

■ **Purple Haze**, 58 Eastlake Walk, Drake Circus, Plymouth, PL1 1BX (imp, back, ind, merch, Brit, u/g, gn, STO) 0752 254136

■ **Wonderworld**, 803 Christchurch Road, Boscombe, Bournemouth, Dorset BH7 6AP. Tues-Sat 10-6 (imp, back, merch, ind, Brit, gn, STO, FRPG & miniatures, Games Workshop specialist stockist) 0202 422964

■ **Wonderworld**, 143 Gloucester Rd, Bristol. Mon-Sat 9-7 (imp, back, ind, gn, merch, STO, RPG, u/g, Brit, original art) 0272 244655

## ISLE OF WIGHT

■ **Astounding Comics**, 61 Pyle Street, Newport, Isle of Wight P030 1UL. Mon - Sat 9.30 - 5.30. (imp, back, s-p, merch, ind, Brit, gn, STO, RPG, videos) 0983 525320

## WALES

■ **Anime Projects Shop**, 19 High St, Bangor, Gwynedd LL57 1NP. Mon-Sat 9-5 excl Wed 9-12 (anime, manga, merch, gn, STO, CoBRA) 0248 370044

■ **Cardiff Fantasy Centre**, 1st Floor, Jacobs Market, West Canal Wharf, Cardiff. Sats only 9.30-5 (imp, back s-p, merch, ind, gn, STO, videos; establ 12 yrs) 0222 563005

■ **Comics & Collectibles**, now at: Stall 75, Pontypridd Indoor Market, Mid-Glamorgan, South Wales. Tues 10-2, Fri 1-4.30, Wed & Sat 9.30-5. (imp, back, ind, gn, STO, model kits, trading card specialists)

■ **Comix Shoppe**, 13 Shoppers Walk, Swansea SA1 3AY. Mon-Fri 10-5, Sat 10-5.30. (imp, back, merch, ind, Brit, u/g, gn, film/tv mags, RPG, Games Workshop stockists) 0792 642097

■ **Forbidden Planet**, 5 Duke Street, Cardiff. Mon-Sat 10-5.30 excl Thurs 10-6.30 (imp, back, s-p, merch, ind, u/g, Brit, frgn, gn, STO) 0222 228885

■ **Journey into Mystery**, The Emporium, 34 Castle Arcade, Cardiff. Tues - Fri 11.00 - 5.30; Sat 9.00 - 5.30 (imp, back, s-p, ind, u/g, gn, STO, indie records & CDs)

■ **Negative Zone**, Provision Market Gallery, High Street, Newport, Gwent NP9 1DD. Mon - Sat 9.00am - 5.00pm. (imp, back, s-p, ind, gn, Brit, STO) 0633 222159

## SCOTLAND

■ **The Adventure Zone**, 280 High St, Glasgow G4 0QR. Mon-Sat 9.30-6, Sun 10-5 (imp, back, Brit, u/g, STO, merch, s-f bks, tv-related supplies, videos, models, Trek, Dell-Gold Key specialists, mags) 041-552 3323

■ **AKA Books & Comics**, 25 Parnie Street, Glasgow G1 5RJ. Mon-Sat 10-5; Sun 12-5 (imp, back, s-p, merch, ind, u/g, Brit, frgn, gn) 041 552 6692

■ **City Centre Comics**, 31-35 Parnie St, Glasgow G1. Mon-Sat 10.00-5.30, Sun 12-5. (back issues only) 041 552 6692 or 041-632 2786 after 6pm

■ **Earth 2 Comics**, Argyle Shopping Centre, 28 Argyle St, Glasgow G2 8AD. Mon-Fri 10.00-5.00; Sat 10-5.30. (back, gn, ind, merch) 041-647 6810 (after 6pm)

■ **Forbidden Planet**, 2 - 3 Teviot Place, Edinburgh, EH1 2QZ. Mon - Sat 10.00 - 5.30, excl Thurs till 6.30. (imp, s-p, merch, ind, Brit, frgn, gn, STO) 031-225 8613

■ **Forbidden Planet**, 168 Buchanan Street, Glasgow G1 2LW. Mon - Wed 10 - 5.30; Thurs + Fri 10 - 6; Sat 10 - 5.30. (imp, back, s-p, ind, merch, u/g, Brit, gn, STO) 041 331 1215

■ **Future Shock**, 89 Byres Road, Partick, Glasgow G11. Mon-Sat 10-6; Sun 1-5 (imp, back, merch, ind, u/g, Brit, gn, STO, SF & horror gn & hbk, film bks & mags, artwork, jewellery) 041 339 8184

■ **Justice Comics**, Unit 36, The Arcade, Stirling FK8 1AX. Mon-Sat 10-5. (imp, back, ind, gn, STO, merch) 0786 447687

■ **Plan 9 Comics**, 9 Rosemount Viaduct, Aberdeen AB1 1NE. Mon - Sat 9.30 - 5.30 (Thurs till 8), Sun 1 - 5. (imp, back, merch, ind, Brit, u/g, gn, RPG specialist, board games, figures, STO) 0224 624467

## NORTHERN IRELAND

■ **Big Comics**, 126-128 Donegall Pass, Belfast BT7 1BZ. Saturday 9.30 - 5.00 only (back issues: '60s to present) 0232-715205 (eves)/0232 232041 (Sats)

■ **Dark Horizons**, 30a Chichester Street, Belfast BT1 4LD (near City Hall) Mon-Sat 10-5.30 (imp, back, s-p, ind, Brit, u/g, gn, STO, subculture, film mags) 0232-233808

■ **Fantasy Zone**, 7 Linenhall St., Ballymena BT43 5AJ. Mon-Sat 10-5.30 (imp, back, ind, t-shirts, videos, bks, stationery) 0266 46840

■ **Talisman Comics**, 47 Winetavern Street, Belfast BT1 1JQ Mon - Sat 9.30 - 5.30. (imp, back, s-p, merch, ind, Brit, u/g, gn, STO) 0232-438744


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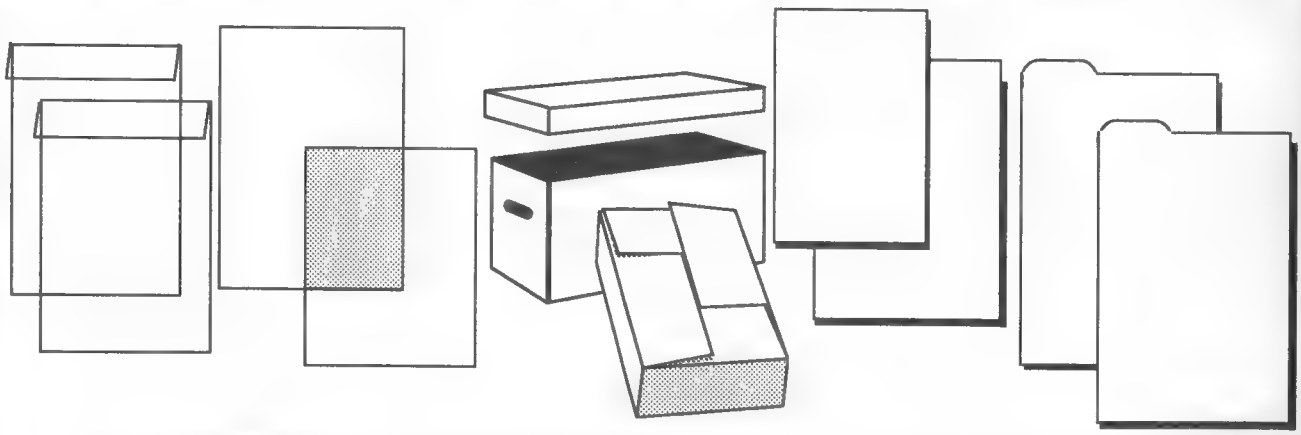

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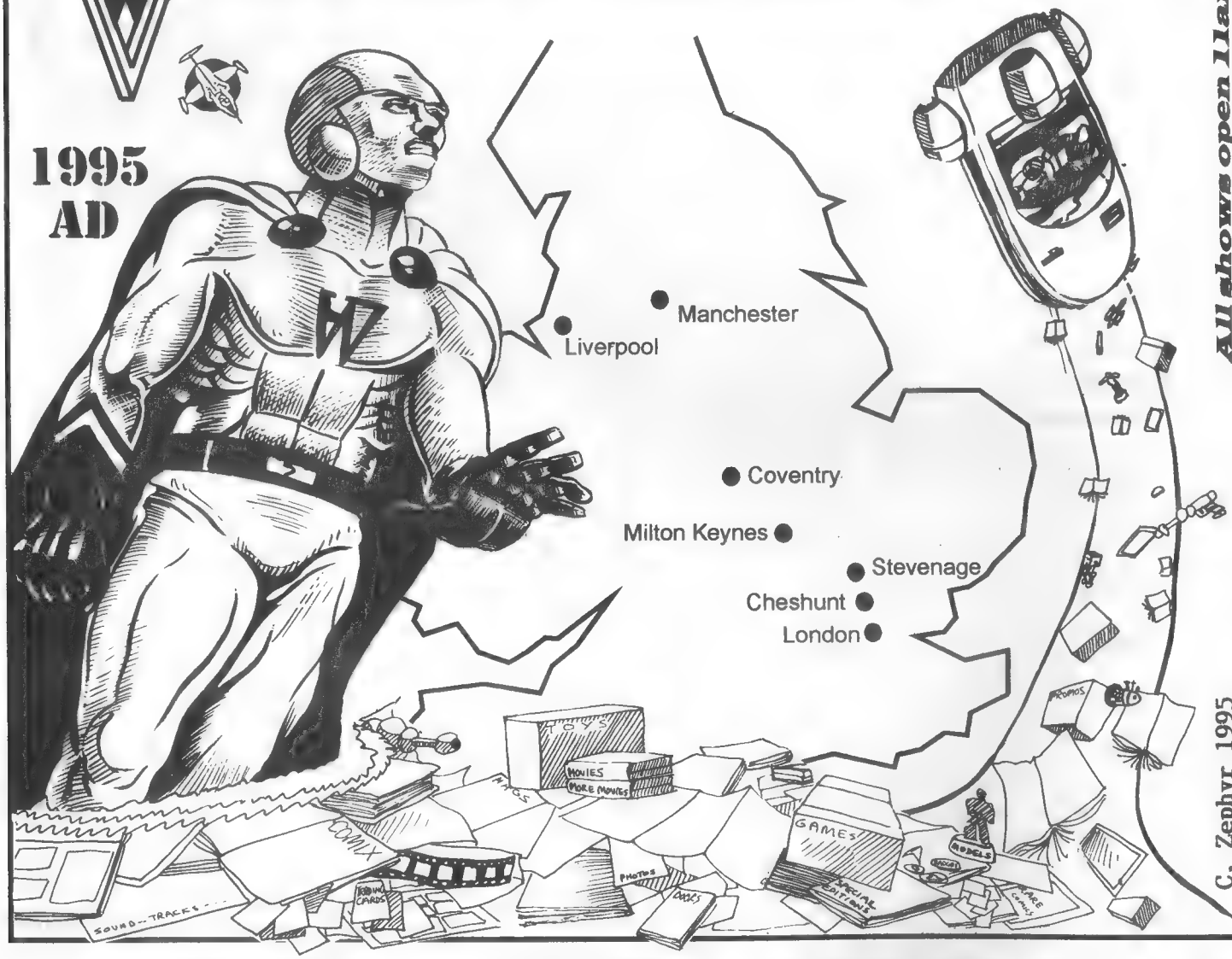


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*READERS: You can use this Advance Listings section as an order form with your direct sale retailer or mail order supplier. Simply mark the items you require, preferably in red or blue pen or with a highlight marker. Then detach this section of the magazine and return it to your supplier, together with a note of your name, address and phone number and guarantee not missing any of the new titles being published. Certain retailers may not accept standing orders, so check with them first. Using this system will also help your supplier when ordering titles, to know which are presold.*

*All prices of US titles listed are in dollars. Where dollar and sterling prices (ie $1.50/£1) is stated, UK price is not the air-freighted import price, but instead denotes that the title will be nationally distributed approximately ten weeks later at a lower-than-airfreight price. Import prices are usually converted at a rate of $1.00 = 80p.*

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*Key to abbreviations used:*

| | | |
|---|---|---|
| *1 & 2 + 3* | = | *Writer & penciller + inker* |
| *sqbd* | = | *perfect bound; squared spine; without staples* |
| *b&w* | = | *black & white content* |
| *pc* | = | *part-colour content* |
| *hbk* | = | *hardback (book) edition* |
| *tpbk* | = | *trade paperback, squarebound, comic size* |
| *Xpg* | = | *number of interior pages* |

*V = violence; N = nudity; S = sex*

All comics are 32 page colour titles unless stated otherwise

SHIPPING:

## FEB-MAR '95

### AARDVARK-VANAHEIM

**Cerebus 191** (Sim & Gerhard) ..... 2.25

### AC COMICS

**Femforce 81** (Black & Gorby + Heike) South Florida is ablaze with gangland violence as Mr Brimstone launches his forces. ..... $2.95

NEW **KI-Gorr the Killer 1** (Black & Whitman) First of a series about a jungle populated by deadly predators. $3.95

### ACCLAIM

**Armorines 12** (Gonzales & Delbo) Gunny resigns. ..... $2.25

**Bloodshot 29** (Van Hook & Chen + Giordano) Ninjak believes he can return Bloodshot to normal. ..... $2.25

**Armorines Yearbook 1** (Sanchez & Delbo) Linhoff has kidnapped Dr Zhan and the team lead the assault on Linhoff's tower. .. $2.95

**Eternal Warrior 34** (Ostrander & Halsted) Gilad is on the run for a series of murders — of which he's entirely innocent. ..... $2.25

**Geomancer 8** (Fontenot & Marchetti) In Las Vegas as Zorn attacks. ..... $2.25

**Harbinger 41** (VanHook & Ross) On the warpath against the Harbinger — and one of the team suffers an untimely death. .. $2.50

**H.A.R.D.Corps 30** (Baron & Calimee) The final issue of the secret agent series. ..... $2.25

**Magnus, Robot Fighter 48** (DeVries & Walker + Mayo) The robot MODRA-6 has kidnapped Magnus's wife. ..... $2.25

**Ninjak 0 & 00** (Moretti) The story of the origin of the British agent, told in two parts. . $2.50

**Ninjak 16** (Abnett & Lanning + Bollinger) Ninjak finds himself fighting Arkady in the fog-shrouded streets of London. ..... $2.50

**Psi-Lords 10** (Bedard & Leeke + DeCarlo) The Psi-Lords face a major threat when Graal decides to eliminate a space ark full of sleeping Harbingers. ..... $2.25

**Rai 33** (Bedard & Kobasic) Rai attacks Takashi's undersea robot factory. ..... $2.25

**Second Life of Doctor Mirage 19** (Perham & Willey + Branch) Mirage teams up with a soap-opera star whose life is threatened. .. $2.50

**Secret Weapons 21** (Berdinka & Ross) The team battles against The Gestalt. ... $2.25

**Shadowman 37** (Hall & Ryder) X-O Manowar teams up with the shadow master. ... $2.50

**Solar 45** (Priest & Levins + Nebres) Solar begins to investigate the origins of his powers. ..... $2.25

**Timewalker 7** (VanHook & Castrillo + Mayo) Timewalker's final confrontation with Harada's Omega Power. ..... $2.50

**The Visitor 3** (VanHook & Chang + Mak) The Visitor takes on a mad bomber who is threatening many small children. .... $2.50

**Turok: Dinosaur Hunter 24** (Truman) Turok returns to the lost land. ..... $2.50

**X-O Manowar 43** (Gonzales & Ross) X-O is unaware the former owner of Orb Industries is planning a hostile takeover. ..... $2.25

**Original Magnus Robot Fighter 2** .. $2.95

**Original Dr Solar Man of the Atom 2** Gold Key reprint. ..... $2.95

**Original Turok, Son of Stone 3** Reprin$2.95

NEW **Bar Sinister 1** (Windjammer, Grell & Hoberg + Burgard + Snoddy) Continuing a story that began in Image's **Shaman's Tears #4**. ..... $2.50

NEW **Starslayer: The Director's Cut 1 & 2** (of 8; Windjammer, Grell + Hawbaker) Retelling the Pacific Comics series with new framing sequences. ..... $2.50

### ANTARCTIC PRESS

NEW **Absolute Zero 1** (various) New quarterly anthology of alternative comics stories. 40pg b&w ..... $3.50

**Dodekain4** (Fujiwara) The Zogerian battleship takes Koyori hostage above Japan. b&w$2.95

**Furrlough 26** (anthology) Anthropomorphic tales. b&w ..... $2.75

**Nick Ryan, The Skull 3** (Watkins & Miller) The Skull is determined to get his man, even if he has to wait all night to do so. ..... $2.75

**Naked Eye 2** (King) Dirty Privates Lady meets the Alaska Man. b&w ..... $2.75

**Sentai 6** (various) A detailed analysis of the live-action SF genre in Japan. ..... $3.75

**Silbuster 9** (Sahara) Ferminan escapes to her command satellite. b&w ..... $2.95

**Small-Bodied Ninja High School 4** (Ford) Continuing the spin-off series from **Ninja High School**, now published quarterly. b&w $2.75

NEW **Stainless Steel Armadillo** (Ryukihei) Six-issue mini-series following Saisni and Tania's search for a famed magician. b&w ..... $2.95

**Tomorrow Man/Knight Hunter 4** (Weltjens & Padilla) The Man of Tomorrow wakes from his long cryogenic sleep. ..... $2.75

**Twilight-X Quarterly 3** (Wight) Richard and Melissa confront the WANKer force. b&w 48pg ..... $2.95

**Warrior Nun Areala 2** (Dunn) The demons of the Lower Planes plan a major coup. . $2.95

### BONGO COMICS

**Krusty Comics 2** (Smythe + Angell & Groening) Ride the world's largest balsa-wood roller coaster and attempt to find your car in the world's largest car park. ..... $2.25

**Simpsons Comics 8** (Morrison & Glasberg) Mr Burns is dying, and Homer embarks on a life-saving mission to rescue him. .... $2.25

### CALIBER PRESS

**Deadworld 15** (Thayer & Nixey) King Zombie disrupts the demon gate. b&w ..... $2.95

**Oz 5** (Griffith & Kerr + Bryan) Pumpkinhead and the freedom fighters attempt to defeat the evil in Oz. b&w ..... $2.95

**Negative Burn 20** (various) Features *Mr Mamoulian* (Bolland); *Angelus* (Haines); *The Record Player* (Singleton & Staton; Alan Moore's *Songbook*, with art by James Owen. b&w ..... $2.95

### DARK HORSE

**Classic Star Wars: The Early Adventures 7** (Manning w/Hoberg) Reprinting newspaper stories from the early 1980s. ..... $2.50

**Star Wars: Tales of the Jedi - Dark Lords of the Sith, Book 1 #5** (Veitch & Anderson + Gossett + Barreiro) The Krath are tearing through the galaxy, laying claim to any inhabitable planets they come across. $2.50

**Dark Horse Presents 94** (anthology) *Too Much Coffee Man* (Wheeler); *Eyeball Kid* (Campbell); and *Cud* (LeBan) b&w .. $2.50

**Hermes vs The Eyeball Kid 3** (of 3; Campbell) The battle of the century rages on, and there can only be one possible survivor. Mature readers. b&w ..... $2.95

**Rebel Sword Part One 5** (Yasuhiko) The Kurdish rebels have to face a ruthless bombardment by a Turkish gunship. ... 2.50

**Instant Piano 3** (various) Anthology title featuring offbeat American comics humour. Mature readers. b&w ..... $3.95

**Grendel Tales: Homecoming 3** (of 3; McEown) Susan's town is now run by a gang of punks, called Orion's Bastards. Mature readers. ..... $2.95

**Medal of Honor 5** (various) Strips by war veterans. ..... $2.50

NEW **Nexus: Out of the Vortex 1** (Baron & Comstock + Kane) Alien Justice arrives in Steel Harbor as Nexus pays a visit to the *Comics' Greatest World*. $2.50

NEW **The Mask 1** (Arcudi & Mahnke + Williams) Ongoing series featuring Dark Horse's most profitable creation to date. ..... $2.50

**Edgar Rice Burroughs' Tarzan : The Lost Adventure 2** (Burroughs + Lansdale & Vess) Four issue series telling a 50-year-old lost tale written by Burroughs. ..... $2.95

**Aliens/Predator: Deadliest of the Species 10** (Claremont & Barreto) Delacroix and her Predator, Big Mama, put the humans through their paces. ..... $2.50

**The Jam: Urban Adventure 8** (Mireault) Dr Mandigo is on The Jam's tail, and he's loaded for bear. Mature readers. b&w ..... $2.95

**Oh My Goddess Part 2 #1** (of 6; Fujishima) Adaptation of the video series. ..... $2.50

**Barbwire 9** (Bennett & Guinan) Title suspended pending a relaunch. ..... $2.50

**Sin City: The Big Fat Kill 4** (Miller) Time is running out for the desperate hero, Dwight. He's got a mob operative on his tail and five dead cops floating in the local tar-pits. Mature readers. b&w ..... $2.95

**The Machine 4** (Edgington & Thompson) Skion the parasite has come to Steel Harbor — with The Machine heading his agenda. $2.50

**Star Wars: Dark Empire II #3** (Veitch & Kennedy) The race is on for the Jedi Holocron, a weapon which will give Luke the edge in his battle against the Empire. ..... $2.95

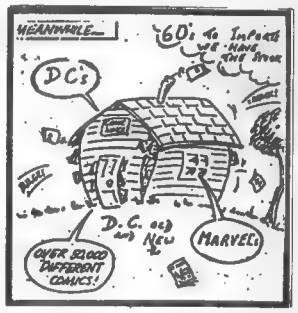
**Triple-X 3** (of 7; Pander Bros) Hans flees from his new-found friends, convinced that the world is after him. Mature readers. b&w .... $3.95

**Aliens: Berserker 2** (Wagner & Mendoza) A crew is sent out on a very important mission: Destroy all aliens. ..... $2.50

NEW **Babe II #1** (Byrne) The seven-foot blonde takes on The shifty Shrewmanoid. ..... $2.50

NEW **Happy Birthday, Martha Washington** (Miller & Gibbons) One-shot reprinting scarce appearances by the **Give Me Liberty** heroine. ..... $2.95


THE COMIC SHACK

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**James Bond 007: The Quasimodo Gambit 2** (McGregor & Caldwell) Resolicited from Aug 1994. ..... $3.95
**X 12** (Grant & Warner + Bradstreet) X's one-man clean-up campaign is going badly, and he may be unable to complete his mission. $2.50

## DC COMICS

*SHIPPING FEBRUARY 14TH*

**Batman 517** (Moench & Jones + Beatty) Batman discovers the secret of the Sleeper which may be the villain's saving grace. $1.50
NEW **Batman: Jazz 1** (Jones & Badger) Batman infiltrates the underworld of the Gotham jazz scene. $2.50
**Black Orchid 20** (Vertigo; Foreman & Guay + Woch) Suzy discovers that something is wrong with Orchid, and returns to find New York in chaos. Mature readers. ..... $1.95
**Blood Pack 2** (Moore & Taylor) Mini-series following the lives of several of the superheroes created during last year's *Bloodlines* annual crossover. ..... $1.50
**Deathstroke 46** (Wolfman & Cariello + Blyberg) Slade Wilson is captured by the Checkmate organisation and must defend his actions. ..... $1.95
**Extreme Justice 3** (Vado & Campos + Branch) Captain Atom leads the team in its final assault on Mount Thunder and the forces of Synge. ..... $1.50
**Flash 100** (Waid & Larocca + Pacheco + Marzan Jr) *Terminal Velocity, Part 6* (of 6). Introducing the ultimate and uniquely empowered Flash. Prestige & standard editions ..... $3.50/2.50
**Hardware 26** (Milestone; Blaustein & Pollard + Bradford) Hardware hunts for Deathwish in a tale of cyber-gothic horror. ..... $1.75
**Judge Dredd 9** (Helfer & Williams) Dredd has his final confrontation with Mister Synn. $1.95
**Legion of Super-Heroes 67** (Waid + McCraw & Renaud + Boyd) Leviathon embarks on a mission of vengeance. ..... $1.95
**MobFire 5** (Ushaw & Pleece) The Bocor is unleashed — despite all Jack's attempts to prevent it. Mature readers. ..... $2.50
**Primal Force 6** (Seagle & Hooper + Kaalberg) The team must prevent the destruction of Alice Springs by four beasts. ..... $1.95
**Restaurant at the End of the Universe 2** (of 3; Carnell & Leialoha + Hendrix) Continuing the adptn of the second **Hitchhikers'** novel. $5.95
**Sandman Mystery Theatre 25** (Vertigo; M Wagner + Seagle & Davis) *The Butcher 1* (of 4). The Golden Age Sandman is on the trail of a monster that eats human flesh. Mature readers. ..... $1.95
**Shade, the Changing Man 58** (Vertigo; Milligan & Lark) Shade has a late night encounter on the streets of New York City. Mature readers. ..... $1.95
**The Spectre 28** (Ostrander & Mandrake) Azmodus takes his revenge on the Spectre by destroying his closest human friends. . $1.95
**Star Trek 70** (Weinstein & Ketchum + Starr) Kirk holds fast during a potential political incident involving the Klingons. ..... $1.95
**Superboy 14** (K. Kesel & Grummett + Hazlewood) Superboy's dangerous alliance with the old Suicide Squad backfires as a trap is sprung. ..... $1.50
NEW **The Big Book of Weirdos** (Posey & various) Another collection of strange stories, legends and eccentrics. ..... $12.95
**Superman: The Man of Steel 43** (L Simonson & Bogdanove + Janke) Deathtrap holds Superman and Mister Miracle captive in his most perfect mantrap. ..... $1.50
**Wonder Woman 96** (Loebs & Deodato Jr) Diana battles the Joker as the Batman villain arrives in Boston to referee a mob war. $1.50

*SHIPPING FEBRUARY 21ST*

**Azrael 3** (O'Neil & Kitson + Pascoe) Valley escapes death by new Azrael's hands, but it's a case of out of the frying pan and into the fire. ..... $1.95
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*SHIPPING FEBRUARY 28TH*

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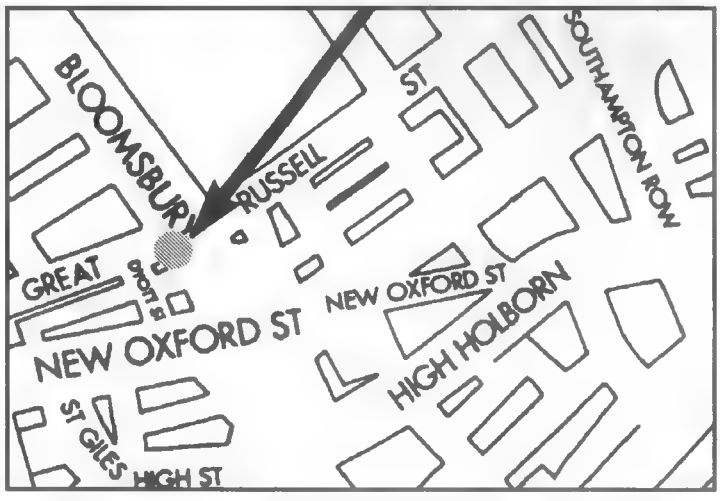


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**Spider-Man: Friends & Enemies 4** (of 4; Fingeroth & Lim) Spider-Man teams up with Darkhawk, Speedball and Nova to battle a new team, The Metahumes. ..... $1.75
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**Factor-X 2** (Moore & Epting & Milgrom) *After Xavier*. Scott Summers plots against his brother, Alex. ..... $1.95
**X-Men Adventures Season III #2** (Macchio & Herbert & Adams) The new season of the Fox TV adaptation. ..... $1.50
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## ACTION COMICS
0 nm 1.25
Zero Hour x-over
272 fn- 10.50
*(sticker damage) (spine split)*
283 fn 9.80
*(corner impacted) (small p/o of cover)*
295 fn 8.95
302 vg 3.95
315 fn 3.60
*(cover creases)*
324 fn 2.55
*(writing on cover) (spine wear)*
336 vg- 1.90
341 g 1.00
362 fn- 1.90
*(cover crease)*
363 vfn 2.55
*(slight spine roll) (light foxing)*
440 fn+ 2.00
*(sticker damage)*
441 fn 1.05
*(cover crease)*
442 vg+ 0.90
458 vg- 0.65
465 nm- 1.80
511 vfn+ 1.10
516 nm 1.25
521 vfn- 0.90
532 vfn- 0.70
533 nm- 0.90
539 nm- 0.90
540-543 nm 0.95
544 nm 2.50
545-551 nm 0.95
552 nm 2.95
554-556 nm 0.95
558-563 nm 0.95
564 nm- 0.90
565 fn 0.50
*(cover crease)*
568 vfn- 0.70
572-573 nm 0.95
576 fn 0.50
*(cover crease)*
579 fn- 0.45
*(cover crease)*
580 vfn+ 0.80
583 nm 2.95
583 vfn- 2.15
584 nm 0.95
585-586 nm 0.75
586 vfn- 0.50
*(cover crease)*
587-599 nm 0.75
600 nm- 2.10
*(cover crease)*
601-636 nm 0.75
636 vfn 0.55
*(cover crease)*
637-643 nm 0.75
643 vg 0.30
644-649 nm 0.75
650 nm 1.25
651-666 nm 0.75
667 nm 1.25
668-675 nm 0.75
677-682 nm 0.75
683 nm 1.50
685 nm 1.50
1st printing
685 nm- 0.70
3rd printing
686 nm 0.75
687 nm 0.95
687 nm 0.55
*(subscription crease)*
687 nm 1.50
Collector's
688 nm 0.75
689 vfn 0.60
690-695 nm 0.75
695 nm 1.50
Collector's
696-699 nm 0.75
699 vfn+ 0.50
*(light subs. crease)*
700 nm 1.95
701-702 nm 0.75

## ACTION COMICS ANNUAL
1 nm 2.95
2-5 nm 1.50

## ADAM STRANGE (Limited Series)
1-2 nm- 1.80

## ADVANCED DUNGEONS AND DRAGONS
2 vg 1.20
*(back cover tear)*
5 fn- 0.55
*(off top staple) (cover crease)*
12 vfn 0.90
*(cover crease)*
14 vfn 1.00
27-33 nm 0.95
34-36 nm- 0.90

## ADVENTURE COMICS
285 fn- 15.25
*(cover crease) (small p/o of bck cvr)*
288 fn- 11.75
*(cover crease)*
359 g 1.50
362 vg- 1.30
*(cover creases)*
426 vg- 0.40
*(cover stamp)*
428 vg 1.35
*(cover stamp) (off top staple)*
429 fn- 1.35
*(cover stamp)*
430 fn- 0.55
*(subscription crease) (cover crease)*
431 fn- 0.75
*(slight spine roll) (cover creases)*
432 fn- 1.05
433 vg 0.80
434 fn- 0.95
*(small cover tear)*
435-436 fn- 1.05
437 fn- 0.80
*(small p/o of bck cvr)*
438-440 fn+ 1.15
*(cover crease)*
441 fn 0.60
*(back cover crease) (small back cvr tear)*
442 fn+ 0.85
443-444 vfn- 0.80
*(cover crease)*
445 vfn 1.00
446 vfn 1.20
447 vfn+ 1.15
*(small cover tear)*
448 vfn 0.95
*(cover creases)*
449 fn 0.80
*(cover crease)*
450 vfn 1.20
451-452 vfn 0.40
*(water rippled) (back cover stain)*
453 vfn- 0.90
454 fn+ 0.75
*(cover crease)*
455 vfn+ 0.80
*(slight water ripple)*
456-457 vfn+ 1.10
458 vfn- 0.90
459-460 vfn 1.20
461 vfn 1.55
463-464 vfn- 1.10
465 vfn- 1.40
466 vfn- 1.10
467 vfn+ 0.95
*(slight water ripple)*
468 vfn+ 1.30
469 vfn- 1.10
470-472 vfn+ 1.30
473-481 vfn+ 0.80
482 vfn+ 0.75
*(cover crease)*
483 vfn 0.75
484-490 nm- 0.90

## ADVENTURES OF SUPERMAN
0 nm 1.25
Zero Hour x-over
424 nm- 1.40
425 nm 0.75
426 vfn+ 0.60
*(back cover crease)*
427-436 nm 0.75
437 vfn+ 0.65
438-441 nm 0.75
441 vg 0.30
442 nm 0.75
443 nm- 0.70
444-447 nm 0.75
447 vfn- 0.55
448 nm 0.75
448-449 vfn- 0.55
450-461 nm 0.75
462 fn+ 0.35
*(corner impacted)*
462-465 nm 0.75
465 vfn- 0.55
466 nm- 0.70
467-474 nm 0.75
474 vfn- 0.55
475 nm- 0.70
476 nm 0.75
477 nm- 0.70
478-479 nm 0.75
480 nm 1.25
481-495 nm 0.75
496 nm 1.50
497 nm 1.95
498 nm 1.50
1st printing
499 nm 0.75
500 nm 1.50
500 nm 1.95
Polybagged
501 nm 0.95
501 nm 1.50
Collector's
503-505 nm 0.95
505 nm 0.70
*(light subs. crease)*
505 nm 1.50
Collector's
506-516 nm 0.95

## ADVENTURES OF SUPERMAN ANNUAL
3-6 nm 1.50

## AMERICAN FREAK: A TALE OF THE UN-MEN (DC/VERTIGO)
1-4 nm 1.25

## ANIMA
1-2 nm 0.95

## ANIMAL MAN (DC/VERTIGO)
1 vfn+ 8.55
*(cover crease)*
2 vfn+ 6.00
3 nm- 4.60
4 nm 3.50
5 nm- 3.25
6 nm 3.50
7 vfn+ 2.55
8 vfn+ 2.30
*(back cover crease)*
9-10 nm 2.95
11 nm- 2.75
12-15 nm 2.95
17-19 nm 1.50
21-25 nm 1.50
26-30 nm 1.25
43 nm 1.25
46 nm 1.25
48 nm 1.25
60-76 nm 1.25

## ANIMAL MAN ANNUAL (DC/VERTIGO)
1 nm 1.95

## AQUAMAN (Limited Series)
vol.1
1 nm 0.95
2 nm 0.75

## ATLANTIS CHRONICLES
1-2 nm 1.50
5-6 nm 1.50

## ATOM
5 vfn- 39.50
8 fn+ 31.75
9 vg 13.25
*(cover crease)*
11 vg 9.90
18 vg- 6.15

## BATMAN
173 fn+ 6.75
*(tape on spine) (sticker damage)*
181 vg+ 9.30
184 g+ 3.95
234 vg 6.00
*(large p/o of page)*
243 vg- 3.30
*(cover creases)*
263 vfn 3.15
264 fn 2.35
298 vfn+ 3.40
299 vfn- 2.60
*(cover crease)*
301 vfn+ 3.05
311 vfn+ 3.05
312 nm- 3.25
315-316 vfn+ 3.05
319 vfn+ 3.05
322 vfn 2.50
*(cover crease)*
326 vfn- 2.55
328 vfn- 2.05
*(cover wrinkle)*
329 vfn+ 3.05
331 vfn+ 3.05
333 nm- 3.25
336 vfn+ 2.40
*(cover creases)*
337 nm 3.50
337 vfn- 2.55
338 nm 3.50
340 nm- 3.25
341 vfn 2.80
343 vfn+ 2.70
*(back cover crease)*
345 nm- 3.25
346 nm 3.50
346 vg 1.10
*(spine roll)*
347 nm 3.50
352 nm- 3.25
353 nm- 4.60
354 vfn+ 3.05
358 fn 2.10
360 vfn+ 2.55
362 nm 2.95
365 vfn- 2.15
366 nm- 6.50
*(heavy cover crease)*
370 nm 2.95
371 vfn+ 2.55
378 vg 1.20
395 fn+ 1.75
*(sticker residue)*
396-397 vfn+ 2.55
404 nm- 5.20
*(spine wear)*
405 vfn+ 3.40
406 nm 4.95
407 vfn+ 3.40
411 vfn+ 1.70
418 nm- 5.55
419-420 nm- 4.60
423 fn+ 1.15
1st printing
424 vfn 1.40
1st printing
425 nm 1.75
429 nm 3.50
430-435 nm 1.25
436 nm 2.50
1st printing
437 nm 1.25
438-439 nm- 1.15
440-441 nm 1.25
442 nm 1.50
443-444 nm 0.95
445 vfn- 0.70
446-448 nm- 0.90
449 vfn 0.60
*(cover creases)*
450-452 nm 0.95
453-454 nm- 0.90
455 nm 0.95
456 nm- 0.90
457 nm 3.50
1st printing
458 nm 0.75
460 nm- 0.70
462 nm 0.75
464 nm- 0.70
466 nm- 0.70
468 nm 0.75
470 nm- 0.70
474 nm 0.75
477 nm 0.75
479 vfn+ 0.65
481 nm- 0.70
482 nm 0.75
484-485 nm 0.75
487 nm 0.75
489 nm 3.95
491 nm 1.95
492 nm 2.75
1st printing
493 nm 1.95
494-496 nm 1.25
497 nm 2.75
1st printing
498-499 nm 1.25
500 nm 1.75
500 nm 2.50
Collector's
501 nm 0.95

## BATMAN ADVENTURES
1 nm 2.95
2-3 nm 1.95
4-5 nm 1.50
6 nm 1.25
7 nm 2.50
Polybagged
8-16 nm 0.95
18-24 nm 0.95
25 nm 1.50

## BATMAN ADVENTURES: MAD LOVE
nn nm 2.50

## BATMAN AND THE OUTSIDERS
1 vfn+ 3.40
2 nm- 2.35
3 nm- 1.80

## BATMAN AND THE OUTSIDERS ANNUAL
1-2 nm- 1.15

## BATMAN ANNUAL
9 nm- 2.75
12 vfn- 1.85

## BATMAN FAMILY
1 vg+ 3.70
2 vg 1.40
*(tape removed - cover) (spine split)*
4 vg+ 2.75
13 fn+ 3.30
*(cover crease)*
20 fn 2.85
*(cover creases)*

## BATMAN THE ANIMATED MOVIE: MASK OF THE PHANTASM
nn nm 2.50

## BATMAN/GRENDEL
1-2 nm 3.50

## BATMAN: FULL CIRCLE
nn nm 3.95

## BATMAN: LEGENDS OF THE DARK KNIGHT
1 vfn+ 3.05
Blue cover
1 nm 3.50
Pink cover
3 nm 1.95
4 nm 1.55
*(cover creases)*
5 nm 1.95
6 nm 2.50
7-8 nm 1.50
9 nm- 1.40
10 vfn+ 1.15
*(cover crease)*
11 nm- 1.55
*(sticker damage)*
15 nm- 1.40
18 nm- 1.40
21-26 nm 1.25
28-31 nm 1.25
37 nm 1.25
42-49 nm 1.25
50 nm 1.95
51-55 nm 1.25

## BATMAN: LEGENDS OF THE DARK KNIGHT ANNUAL
1 nm 2.50

## BATMAN: LEGENDS OF THE DARK KNIGHT HALLOWEEN SPECIAL
1 nm 3.50

## BATMAN: SEDUCTION OF THE GUN
1 nm 1.75

## BATMAN: SHADOW OF THE BAT
1 nm 1.50
1 nm 1.95
Collector's
2 nm 1.25
5-12 nm 1.25
14-18 nm 1.25
20 nm- 1.15
21 nm 1.25
23 nm 1.25

## BATMAN: SWORD OF AZRAEL
1 nm 6.95
2 vfn+ 5.15
3 vfn+ 4.30
4 vfn+ 3.40

## BATMAN: THE CULT
1 nm 6.95
2 nm 5.95
3-4 nm 4.95

## BATMAN: THE DARK KNIGHT RETURNS
1 nm 19.95

1st printing
2 nm .....9.95
1st printing
3 nm .....4.95
1st printing
4 nm .....3.50

## BATMAN: THE KILLING JOKE
nn vfn+.....4.85
*(back cover crease) (cover crease)*
1st printing
Alan Moore Script, Brian Bolland art

## BATMAN: TWO-FACE STRIKES TWICE
1-2 nm .....2.95

## BLACK ORCHID
(DC/VERTIGO)
1 nm .....1.50
2-8 nm .....1.25

## BLACK ORCHID (Limited Series)
1-3 nm .....2.95

## BLACK ORCHID ANNUAL
(DC/VERTIGO)
1 nm .....1.95

## BOOKS OF MAGIC (Limited Series)
1 nm .....3.50
3 nm .....3.50
Scarce
4 nm .....2.50

## BRAVE AND THE BOLD
34 vg..... 205.00
*(off top staple) (writing on cover)*
49 g .....4.10
51 vg-..... 10.50
*(centre pgs detached)*
57 vfn-..... 23.25
*(back cover stain) (off bottom staple)*
66 g+ .....1.00
*(cover detached)*
67 vg-.....3.95
*(cover creases)*
90 fn+.....3.50
*(rusty staples)*
102 fr .....0.30
109 vfn.....2.35
115 vg-.....0.60
*(large p/o of bck cvr)*
117 fn+.....2.55
*(writing on cover)*

## CAMELOT 3000
1 nm .....2.50
2-5 nm .....1.95
6-11 nm .....1.50
12 nm .....1.95

## CATWOMAN
1 nm .....2.95
4 nm .....0.95
6 nm .....1.25

## CHILDREN'S CRUSADE
(DC/VERTIGO)
1-2 nm .....2.50

## COSMIC ODYSSEY
1-4 nm .....2.50

## CRISIS ON INFINITE EARTHS
1 nm .....4.50
5 fn.....1.15
6 nm .....1.95
7 vfn+.....3.05
9 nm- .....1.80
10 vfn+.....1.70
11 nm- .....1.80
12 nm .....2.95

## DARKSTARS
0 nm .....1.50
Zero Hour x-over
9-11 nm.....0.75
13-21 nm.....0.75
22 nm.....0.95

## DC SPECIAL
24 vg-.....0.40
25 vfn-.....0.90
27 vfn+.....2.55
*(cover crease)*
28 vfn.....3.95
29 vfn-.....3.60

## DC SPECIAL SERIES
21 fn.....4.15
ND 64pgs, "Super-Star Holiday Special"

## DC SUPER STARS
4 vfn-.....1.10
7 vg-.....0.50
11 vfn-.....0.85
*(off top staple)*
12 vfn-.....1.10
16 vfn.....1.55
17 vfn.....4.75
ND 1st app. Huntress
18 fn.....0.80
*(cover crease)*

## DC UNIVERSE: TRINITY
1-2 nm.....1.75

## DEADMAN: LOVE AFTER DEATH
1 nm.....2.50

## DEATH: THE HIGH COST OF LIVING
1 nm.....1.95
2 nm.....5.95
Scarce
3 nm.....1.50

## DEATHSTROKE THE TERMINATOR
10 nm.....1.25
24-29 nm.....0.95
31-35 nm.....0.95
37 nm.....0.95
38-40 nm.....1.25

## DEATHSTROKE THE TERMINATOR ANNUAL
2 nm.....1.75

## DEMON
vol.2
0 vfn+.....1.30
Zero Hour x-over
22 nm.....0.95
50 nm.....1.95

## DETECTIVE COMICS
0 nm.....1.50
Zero Hour x-over
320 vg-.....3.30
*(subscription crease) (light restoration)*
330 vfn-.....9.20
*(heavy cover crease)*
336 pr.....0.60
336 vfn-.....8.90
*(cover crease)*
337 fr .....0.80
341 pr .....0.75
342 vg-.....2.80
*(back cover tear) (spine wear)*
343 g.....2.45
344 vg-.....4.10
347 g.....2.45
358 fn+.....9.95
358 vg.....4.80
*(off top staple)*
385 g.....1.60
394 vg+.....3.50
410 vg-.....4.15
441 vfn.....6.00
443 fn.....4.50
444 vg.....3.00
445 g- .....1.00
446 vfn+.....3.40
450 vfn-.....3.60
453 fn.....2.70
454 vfn-.....3.30
455 fn-.....2.10
455 vfn .....2.85
*(cover crease)*
456 vg .....1.60
457 fn.....2.45
*(cover crease)*
457 vg-.....1.50
459 vg .....1.80
460 vfn-.....2.45
*(writing on cover)*
462 vfn+.....3.40
470 vfn+.....4.30
471 vfn .....6.35
472 vfn+.....13.00
474 vg .....3.20
475 vfn+.....9.75
*(cover crease)*
475 vg-.....4.15
476 vg-.....2.30
477 vfn+.....6.00
478 vfn+.....6.90
479 vfn-.....5.80
483 vfn-.....3.60
493 vfn-.....2.90
495 vfn+.....3.40
496 nm-.....2.45
*(cover crease)*
497 vfn+.....2.55
498 nm-.....2.75
499 nm.....2.95
500 nm.....5.95
505 vfn-.....2.15
510 vfn+.....2.55
512 nm.....2.95
517 nm-.....2.75
519 nm.....2.95
522 nm.....2.95
526 vfn+.....4.35
*(sticker damage)*
527 vfn+.....2.15
528 nm-.....2.35
529 vfn-.....1.85
530 nm-.....2.35
536 nm.....2.50
538 vfn .....2.00
539 vfn+.....2.15
540 nm-.....2.35
541 vfn+.....2.15
544 nm.....2.50
546 vfn+.....2.15
549 vfn-.....1.85
562 vfn+.....1.95
564 vfn+.....1.95
565 nm-.....2.10
568 nm-.....2.10
572 vfn-.....2.90
585 nm.....1.95
598 nm.....3.95
598 vfn-.....2.90
599-600 nm.....2.95
601-604 nm.....1.25
605 fn-.....0.65
605 nm.....1.25
606 vfn+.....1.10
607 nm.....1.25
607 vfn-.....0.90
608 vg .....0.50
609-610 nm-.....1.15
611 nm-.....0.80
*(slight spine roll)*
612-613 nm-.....0.90
614 fn.....0.55
614 nm.....0.95
615 vg .....0.40
616 nm.....0.95
617 fn+.....0.65
618 nm-.....0.90
618 vfn+.....0.55
*(corner impacted)*
619 fn+.....0.65
620 vfn .....0.75
620 vg+.....0.45
621 nm-.....0.70
622 fn-.....0.40
623-624 fn+.....0.50
625 vfn+.....0.65
626 fn.....0.45
626 vfn+.....0.65
627 nm.....1.95
628 nm-.....0.70
629 fn+.....0.50
630 vfn+.....0.45
*(corner impacted)*
631 fn-.....0.40
632 nm-.....0.70
633 vfn+.....0.65
634 nm.....0.75
635 nm-.....0.70
636 vfn .....0.60
637 vfn+.....0.65
638 nm.....0.75
639 nm-.....0.70
640 nm.....0.75
641 vfn+.....0.65
642 fn+.....0.50
643 nm-.....0.70
645 vfn+.....0.65
646 nm.....0.75
647-648 vfn-.....0.55
649-650 nm.....0.75
650 vg .....0.30
651 nm.....0.75
651 vfn-.....0.55
652-654 nm.....0.75
656 vfn+.....0.65
658 nm.....1.25
658 vfn-.....0.90
659 nm.....2.50
660 nm.....1.75
661-667 nm.....1.25
668-671 nm.....0.75
673-674 nm.....0.75

## DETECTIVE COMICS ANNUAL
2-3 nm.....1.75
4 vfn .....1.55
5-6 nm.....1.50
7 nm.....1.75

## DOOM PATROL
vol.1
97 fn+.....13.75
*(slight browning)*
100 g-.....3.80
115 g+.....3.30
122 fn.....2.95
123 vg-.....1.65
124 g+.....1.30

## DOOM PATROL
(DC/VERTIGO) vol.2
1 vfn-.....0.70
2 vfn-.....0.55
3 vfn .....0.60
4 nm.....0.75
5 vfn+.....0.65
6-7 nm.....0.75
8 vfn+.....0.65
9 vfn+.....0.45
*(heavy cover crease)*
10-12 nm-.....0.70
13 nm-.....0.60
*(writing on cover)*
14-16 nm.....0.75
17 vfn .....0.60
18 nm.....0.75
19 nm.....6.95
20 vfn+.....4.30
21 nm.....3.95
21 nm-.....2.95
*(spine wear)*
22 nm-.....3.25
23-24 nm.....2.50
25 fn+.....1.65
27-28 nm.....2.50
29 nm.....1.95
31-35 nm.....1.50
35 vfn-.....1.10
36-40 nm.....1.50
41-49 nm.....1.25
50 nm.....1.50
51-52 nm.....1.25
55-56 nm.....1.25
57 nm.....1.50
60 nm.....1.25
61 vfn-.....0.90
62-79 nm.....1.25
82 nm.....1.10
*(cover crease)*
83 nm.....1.25

## DOOM PATROL ANNUAL
(DC/VERTIGO)
2 nm.....2.95

## EIGHTY PAGE GIANT
11 pr.....2.05

## FIRST ISSUE SPECIAL
8 fn-.....2.95
*(corner impacted)*
Origin & 1st app. Warlord

## FLASH
vol.1
152 vg-.....3.10
*(cover stamps)*
167 vg .....3.60
*(browning)*
295 vfn+.....1.10
296 nm-.....1.15
297-298 nm.....1.25
299 nm-.....1.15
300 nm-.....2.75
301-304 nm.....0.95
306-308 nm.....1.25
310 nm-.....1.15
311 nm.....1.25
312 nm-.....1.15
313 nm.....1.25
314 nm.....0.95
315 nm-.....0.90
317-320 nm.....0.95
327-331 nm.....0.95
332 nm.....0.85
*(cover sticker)*
333-335 nm.....0.95
336 nm-.....0.90
338 nm.....0.95
343 nm.....1.25
349 nm.....1.25
350 nm-.....3.70
very LD, DS

## FLASH
vol.2
0 nm.....1.50
3 nm.....1.50
5 nm.....1.25
6-12 nm.....0.95
13 nm-.....0.70
*(spine creases)*
14-20 nm.....0.95
21-25 nm.....0.75
26 nm-.....0.70
27 nm.....0.75
28 nm-.....0.70
29-36 nm.....0.75
37 nm-.....0.70
38-43 nm.....0.75
44 nm-.....0.70
45-49 nm.....0.75
51-54 nm.....0.75
56-61 nm.....0.75
62 nm.....0.95
64 nm.....0.75
67-68 nm.....0.75
79 nm.....1.50
80 nm.....0.95
80 nm.....1.50
Collector's
81 nm.....1.50
82-91 nm.....0.95

## FLASH ANNUAL
vol.2
5 nm.....2.50
6 nm.....1.50

## FOREVER PEOPLE
7 fn+.....1.40
*(tape on cover) (tape on spine)*
8 fn+.....3.95
9 vfn-.....4.35
10 fn.....2.50
*(cover stamp)*
11 vg+.....1.40
*(tape on cover)*

## FREEDOM FIGHTERS
1 fn+.....1.95
ND
1 g .....0.60
ND

## GOLDEN AGE
1 nm.....3.50
2 nm.....3.25
4 nm.....3.25

## GREEN ARROW
1 nm-.....2.35
2 nm.....1.75
3-5 nm.....1.50
6-15 nm.....1.25
16-20 nm.....0.95
21-49 nm.....0.75
50 nm.....1.50
57 nm.....0.75
76 nm.....0.95
79-81 nm.....0.95
82 nm-.....0.90
88-89 nm.....0.95

## GREEN ARROW: THE LONGBOW HUNTERS
1 vfn-.....2.55
1st printing
2 vfn-.....2.15
1st printing
3 vfn .....2.00

## GREEN LANTERN
vol.2
14 pr.....3.05
21 fr.....3.25
21 vg-.....11.75
*(cover stain) (small spine split)*
22 vg .....8.40
*(browning) (small p/o of spine)*
24 fn.....30.00
24 vg-.....16.50
27 fn.....14.50
*(cover stain) (off bottom staple)*
28 pr.....1.85
45 fn-.....12.75
*(cover sticker) (back cover crease) (sticker damage) (6*
47 vfn-.....14.50
*(slight browning)*
79 fn+.....12.00
*(cover crease)*
80 fn.....12.00
81-82 vfn-.....11.00
83 vfn .....12.00
84 fn-.....5.70
*(re-stapled) (cover crease)*
89 fn+.....5.35
*(slight spine roll)*

## GREEN LANTERN
vol.3
1 nm-.....2.75
2 nm.....1.50
3-5 nm.....1.25
7-10 nm.....1.25
11-13 nm.....0.75
15 nm.....0.75
17 nm.....0.75
19 nm.....1.25
27 nm.....0.75
32-33 nm.....0.75
39 nm.....0.75
52-53 nm.....0.95

## GREEN LANTERN CORPS QUARTERLY
1 nm-.....1.80
2 nm.....1.50

## GREEN LANTERN: EMERALD DAWN
1 nm.....3.95
2 nm.....2.50
5 nm.....1.55
*(spine creases)*

### GUNFIRE
1-2 nm ..... 0.95

### GUY GARDNER
0 nm ..... 1.50
1 nm ..... 0.95
5-6 nm ..... 0.75
8-9 nm ..... 0.75
10 nm ..... 0.65
*(slight spine roll)*
14 nm ..... 0.75
22-23 nm ..... 0.95

### GUY GARDNER: REBORN
1 nm ..... 2.95
2-3 nm ..... 1.95

### HARDWARE
(DC/MILE)
1 nm ..... 0.95
1 nm ..... 1.75
Direct Market
2-5 nm ..... 0.95
7-8 nm ..... 0.95
12-16 nm ..... 0.95
16 nm ..... 1.95
Collector's

### HAWK AND DOVE
vol.1
1 fn- ..... 7.90
*(off top staple) (sticker mark)*
2 fn- ..... 5.30
*(small cover tear) (small spine split)*

### HAWKMAN
vol.1
6 g ..... 5.75
11 g ..... 4.10
12 vg- ..... 3.25
*(browning)*
16 fn ..... 8.00
*(off bottom staple)*
20 vg- ..... 3.95
*(cover sticker) (spine wear)*

### HAWKMAN
vol.3
0-1 nm ..... 1.50
2-3 nm ..... 1.25
5 nm ..... 1.25
7-11 nm ..... 0.95

### HAWKMAN ANNUAL
1 nm ..... 1.50
Bloodlines x-over

### HECKLER (Limited Series)
2-3 nm ..... 0.95
6 nm ..... 0.75

### HELLBLAZER
(DC/VERTIGO)
4 nm- ..... 3.70
16 nm ..... 2.95
18 nm ..... 2.95
48 nm ..... 1.25
63 nm ..... 1.25
71 nm ..... 1.25
73 nm ..... 1.25
77 nm ..... 1.25
79 nm ..... 1.25

### HOUSE OF MYSTERY
153 fn+ ..... 13.75
*(slight browning)*
156 fn- ..... 21.25
158 g- ..... 3.30
161 vfn ..... 16.00
220 fn- ..... 0.90
*(cover stamp)*
221 vg- ..... 1.00
*(cover stamp)*
223 fn ..... 0.80
*(cover stamp) (off bottom staple)*
224 fn- ..... 1.90
*(small spine split)*
227 fn ..... 2.35
228 fn+ ..... 3.30
230 vfn- ..... 1.40
231 vfn ..... 1.55
232 fn- ..... 1.05
233 vfn- ..... 1.40
234 vfn ..... 1.55
297 fn ..... 0.55
302 vfn+ ..... 0.65
303-304 nm- ..... 0.70
307-308 nm- ..... 0.70
309 nm ..... 0.75
310-314 nm- ..... 0.70

### HUNTRESS
vol.2
1-4 nm ..... 0.75

### ICON
(DC/MILE)
1 nm ..... 0.95
1 nm ..... 1.95
Collector's
2 nm ..... 0.95
6-15 nm ..... 0.95

### INFINITY INC.
1 nm- ..... 1.80
2 nm ..... 1.95
3-13 nm ..... 1.50
14 nm ..... 1.95
15 nm ..... 1.75
16 nm- ..... 1.65
17 nm ..... 1.75
18 nm ..... 1.95
21-23 nm ..... 1.50
24 nm- ..... 1.40
25 nm- ..... 1.25
*(sticker residue)*
26 nm- ..... 1.40
31 nm ..... 1.50
32-33 nm- ..... 1.40
34-35 nm ..... 1.50
36 nm ..... 1.25
*(sticker damage)*
37 nm ..... 1.50
38-44 nm ..... 1.25
48-49 nm ..... 1.25
50 nm ..... 1.50
51-52 nm ..... 0.95

### INFINITY INC. ANNUAL
2 nm ..... 1.25

### INFINITY INC. SPECIAL
1 nm ..... 1.25

### INVASION (Limited Series)
1 nm ..... 2.50
3 nm- ..... 1.80

### JIMMY OLSEN, SUPERMAN'S PAL
110 fn+ ..... 1.75
*(cover sticker)*
111 fn+ ..... 1.20
*(off bottom staple) (small spine split)*
154 vg- ..... 0.60
162 fn+ ..... 1.15

### JUDGE DREDD
1 nm ..... 2.95

### JUSTICE LEAGUE
0 nm ..... 1.50
Zero Hour x-over
1 nm ..... 5.95
2 nm ..... 3.95
3 nm ..... 2.95
4 nm ..... 2.50
8 nm- ..... 1.40
9-10 nm ..... 1.50
13-17 nm ..... 1.25
18 nm ..... 1.50
19-23 nm ..... 1.25
24 nm ..... 1.50
25 nm ..... 1.25
26-45 nm ..... 0.95
52 nm ..... 0.75
61-68 nm ..... 0.75
69 nm ..... 2.95
1st printing
71-73 nm ..... 0.75
76-81 nm ..... 0.75
83-84 nm ..... 0.95
86-88 nm ..... 0.95
89 nm ..... 1.25
91 nm ..... 0.95

### JUSTICE LEAGUE ANNUAL
1 nm ..... 1.50
2 nm ..... 1.95
3 nm- ..... 1.40
4 nm ..... 1.50
5 nm ..... 1.95
6 nm ..... 1.50
8 nm ..... 1.95
"Elseworlds" story

### JUSTICE LEAGUE EUROPE
1 nm ..... 1.95
2-5 nm ..... 1.50
6-8 nm ..... 1.25
10 nm ..... 1.25
11-15 nm ..... 0.95
16-28 nm ..... 0.75
30-31 nm ..... 0.95
32-44 nm ..... 0.75
47-48 nm ..... 0.75
50 nm ..... 1.25

### JUSTICE LEAGUE EUROPE ANNUAL
5 nm ..... 1.95
"Elseworlds" story

### JUSTICE LEAGUE INTERNATIONAL
51-55 nm ..... 0.75
57 nm ..... 0.75
58-64 nm ..... 0.95

### JUSTICE LEAGUE OF AMERICA
6 pr ..... 5.10
23 vg+ ..... 15.25
24 fn- ..... 17.50
48 fn ..... 6.70
*(spine split) (spine creases)*
50 vg+ ..... 4.65
114 fn+ ..... 4.30
115 fn ..... 2.90
*(cover crease) (small spine split)*
115 fr ..... 0.40
116 fn ..... 1.90
*(tape on spine) (cover crease)*
120 vfn+ ..... 2.15
130-131 vfn+ ..... 1.95
162-163 nm ..... 1.75
169-170 nm ..... 1.75
180 nm ..... 1.75
182 nm- ..... 1.65
188 nm ..... 1.50
191 nm- ..... 1.40
194 vfn+ ..... 1.50
201 nm- ..... 1.15
204 fn ..... 0.65
*(sticker residue)*
213 nm- ..... 0.90
215 vfn+ ..... 0.80
216 nm- ..... 0.90
218 nm ..... 0.95
224-226 nm ..... 0.95

### JUSTICE LEAGUE OF AMERICA ANNUAL
1 nm- ..... 1.65
2-3 nm ..... 1.75

### JUSTICE LEAGUE TASK FORCE
0 nm ..... 1.50
Zero Hour x-over
1 nm ..... 0.95
2-4 nm ..... 0.75
6 nm ..... 0.95
7 nm ..... 0.75
8-15 nm ..... 0.95

### KID ETERNITY
1 nm ..... 1.50
2-5 nm ..... 1.25
7-15 nm ..... 1.25

### LAST ONE
(DC/VERTIGO)
2-6 nm ..... 1.50

### LEGACY OF SUPERMAN
1 nm ..... 1.50

### LEGENDS (Limited Series)
1 nm ..... 1.25
2 nm ..... 0.95
3 nm ..... 1.25
4 nm ..... 0.95
5 nm ..... 1.25
6 nm ..... 2.50

### LEGENDS OF THE WORLD'S FINEST
1-2 nm ..... 2.75

### LEGION
1 nm ..... 1.50
2 nm ..... 1.25
3 nm ..... 1.50
4-9 nm ..... 1.25
10-22 nm ..... 0.95
23 nm ..... 1.50
24-29 nm ..... 0.95
31 nm ..... 0.95
32 nm ..... 0.80
*(sticker damage)*
33 nm ..... 0.95
36 nm ..... 0.95
41 nm ..... 0.95
43 nm ..... 0.95
45 nm ..... 0.95
47 nm ..... 0.95
52-56 nm ..... 0.95
58-61 nm ..... 0.95
64 nm ..... 0.95
68 nm ..... 0.95

### LEGION ANNUAL
4 nm ..... 2.50

### LEGION OF SUPER-HEROES
vol.1
259 fn+ ..... 1.00
260-261 vfn+ ..... 1.10
262 nm- ..... 1.15
264 nm- ..... 1.15
265 nm- ..... 1.40
266 nm- ..... 0.90
267 nm- ..... 1.40
268 nm- ..... 0.90
269 vfn+ ..... 0.80
270-272 nm- ..... 0.90
273-274 nm ..... 0.95
275-276 nm- ..... 0.90
277 nm ..... 0.95
278 nm- ..... 0.90
279-280 nm ..... 0.95
281-283 nm- ..... 0.90
284 nm ..... 0.95
285 nm ..... 1.25
286 vfn+ ..... 1.10
287 nm- ..... 1.15
288 nm ..... 0.95
289 nm- ..... 0.90
290 nm ..... 0.95
291 nm- ..... 0.90
292-293 nm ..... 0.95
294 nm ..... 1.75
295 nm ..... 0.95
296 nm- ..... 0.90
297-298 nm ..... 0.95
299 nm- ..... 0.90
300 nm ..... 1.20
*(spine creases)*
301-302 nm ..... 0.95
303 nm- ..... 0.90
304-305 nm ..... 0.95
306 vfn+ ..... 0.80
307-308 nm ..... 0.95
309 nm- ..... 0.90
310-313 nm ..... 0.95
314-315 nm ..... 0.75
316 nm- ..... 0.70
317-323 nm ..... 0.75
324 nm- ..... 0.70
325 nm ..... 0.95

### LEGION OF SUPER-HEROES
vol.2
1 nm- ..... 2.75
2 nm ..... 2.50
3 nm ..... 4.00
4 nm ..... 1.50
5 nm- ..... 1.40
6 vfn+ ..... 1.30
7-15 nm ..... 1.50
16 nm ..... 1.95
20 nm ..... 1.50
22 nm- ..... 1.15
25-27 nm ..... 1.25
28 nm ..... 0.90
*(spine creases) (cover crease)*
29 nm ..... 1.25
31 nm ..... 1.25
33-34 nm ..... 1.25
36 nm ..... 1.25
37 nm ..... 5.95
39-40 nm ..... 1.25
43 nm ..... 1.25
45 nm ..... 2.25
46-49 nm ..... 1.25
50 nm ..... 1.50
51-52 nm ..... 1.25
55 nm ..... 1.25
57-59 nm ..... 1.25

### LEGION OF SUPER-HEROES ANNUAL
vol.1
2 nm ..... 3.00
3 nm- ..... 1.15

### LEGIONNAIRES
0 nm ..... 1.50
Zero Hour x-over
2-8 nm ..... 0.75
9 nm ..... 0.95
11-14 nm ..... 0.95
16-17 nm ..... 0.95
18 nm ..... 1.25

### LOBO
1 nm ..... 2.50
Collector's
2 nm ..... 1.50
3-9 nm ..... 1.25

### LOBO (Limited Series)
1 nm ..... 2.95
1st printing
1 vfn- ..... 2.15
1st printing
2 nm ..... 2.25
3 nm ..... 1.95
4 nm ..... 1.75

### LOBO ANNUAL
1-2 nm ..... 2.50

### LOBO'S BACK
1 nm ..... 1.20
*(spine creases)*
2 nm ..... 1.25

### LOBO: A CONTRACT ON GAWD
1-4 nm ..... 0.95

### LOBO: IN THE CHAIR
1 nm ..... 1.50

### LOBO: INFANTICIDE
4 nm ..... 0.95

### LOBO: PORTRAIT OF A VICTIM
1 nm ..... 1.25

### LOBO: UNAMERICAN GLADIATORS
2 nm ..... 1.25

### LOBOCOP
1 nm ..... 1.25

### METAL MEN
4 vg ..... 16.50
8 fn- ..... 13.25
9 fn- ..... 11.75
*(small back cvr tear)*
10 vg+ ..... 11.50

### METAL MEN (Limited Series)
1 nm ..... 1.25

### METAMORPHO
1 pr ..... 1.85
6 g ..... 3.00
10 vg- ..... 4.50
*(writing on cover)*
13 pr ..... 0.35

### METAMORPHO (Limited Series)
2-4 nm ..... 0.75

### MISTER E (Limited Series)
1-2 nm- ..... 1.15
3 nm ..... 1.25

### MYSTERY IN SPACE
88 vg- ..... 16.50
89 g ..... 7.40

### NEW GODS
vol.1
7 vfn- ..... 4.05
*(small p/o of spine)*
11 fn- ..... 2.65

### NEW TEEN TITANS
vol.2
1 nm- ..... 5.10
3 nm- ..... 3.25
4 vfn ..... 2.80
5 nm- ..... 1.40
6-8 nm- ..... 1.65
9 nm- ..... 2.35
17-18 vfn ..... 1.00
19 nm ..... 1.25
23 nm- ..... 1.15
25 nm- ..... 1.15
26-27 nm ..... 1.25
28 nm ..... 1.50
29-31 nm- ..... 0.90
32-38 nm ..... 0.95
41 nm ..... 0.95
45-49 nm ..... 0.95
51 nm ..... 0.95
52 nm- ..... 0.90
54 nm ..... 0.95
56 nm- ..... 0.90
61 nm ..... 0.75

### NEW TEEN TITANS ANNUAL
1 nm- ..... 1.15
2 nm- ..... 1.65
3 nm ..... 1.50

### OMEGA MEN
3 vfn+ ..... 5.15

### OUTSIDERS
vol.2
1 nm ..... 1.25
Alpha
1 nm ..... 1.25
Omega
2-4 nm ..... 0.95
6-7 nm ..... 0.95
9 nm ..... 0.95

### PRISONER (Limited series)
1-4 nm ..... 1.95

### R.E.B.E.L.S.
0 nm ..... 1.50

Place your order now by telephone on 0181 211 8411 to avoid disappointment

Zero Hour x-over

### RAGMAN
1 fn+ 1.95
2 vfn 1.55
5 vg+ 1.05

### RAY
0 nm- 1.40
Zero Hour x-over

### RAY (Limited Series)
1 vfn+ 2.55
2-3 nm 1.95
4-6 nm 1.50

### RING, THE
1-4 nm 2.50

### ROBIN
1 nm 0.95
6 nm 0.95

### RONIN
1 nm 3.50
2 nm- 3.25

### SANDMAN
(DC/VERTIGO) vol.2
1 nm 14.95
5 nm 5.95
6-7 nm 3.95
8 nm 7.95
9 nm 3.95
10 nm- 3.70
12-13 nm 2.95
14 nm- 3.70
15-17 nm 2.95
26-28 nm 1.95
30 nm 1.95
31 nm 1.50
32 nm 1.75
32 vfn- 1.15
*(small spine split)*
33 nm- 1.40
34-35 nm 1.50
36 nm 1.75
37-39 nm 1.50
40 fn 0.90
40 nm 1.50
42-47 nm 1.25
48 nm- 1.15
49 nm 1.25
50 nm 1.95
50 vfn- 1.40
51 nm- 1.15
52-56 nm 1.25
56 vfn- 0.90
57 nm 1.25
57 vfn- 0.90
58-62 nm 1.25
63 nm- 1.15
64 nm 1.25

### SANDMAN: MYSTERY THEATRE
(DC/VERTIGO)
1 nm 1.50
2-5 nm 1.25
9-11 nm 1.25

### SECRET ORIGINS
vol.2
1 nm- 1.40
3 vfn- 0.90
4-5 nm 1.25
7-9 nm- 1.15
10 vfn 1.00
11-14 nm 0.95
16 nm- 0.90
17-19 nm 0.95
20 nm- 0.90
21 vfn+ 0.65
22-29 nm 0.75
30 vfn 0.60
31-32 nm 0.75
33 vfn+ 0.65
34-35 nm 0.75
37 nm 0.75
40-44 nm 0.75
45 vfn+ 0.65
46-49 nm 0.75

### SECRET ORIGINS ANNUAL
3 vfn+ 1.35
*(cover wrinkle)*

### SHADE, THE CHANGING MAN
vol.1
1 vfn- 2.15
2 vfn 1.20

### SHADE, THE CHANGING MAN
(DC/VERTIGO) vol.2
5-6 nm 1.50
7-10 nm 1.25
12 nm 1.25
18 vfn- 0.80
*(back cover crease)*
19 nm 1.25
26-30 nm 1.25
33 nm 1.25
34 nm- 1.15
35 nm 1.25
37-41 nm 1.25
42-44 nm 1.50
45-49 nm 1.25
50 nm 1.50
51 nm- 0.80
*(heavy cover crease)*

### SHADOW
vol.1
1 g+ 3.95
5 fn+ 2.65
7 fn+ 2.00
8 vg 1.20
9 fn+ 2.00
10 fn 1.55
*(cover stamp)*
11 vfn- 2.20
12 fn+ 2.00

### SHOWCASE
73 vfn- 31.75
*(foxing)*
Steve Ditko art, 1st app. Creeper

### SHOWCASE '93
4 nm 1.25
6 nm 1.25
7 nm 2.95
9-12 nm 1.25

### SHOWCASE '94
3 nm 1.25
7 nm 1.25

### SKIN GRAFT (Limited Series)
(DC/VERTIGO)
1-4 nm 1.50

### SPECTRE
vol.3
1 nm 2.95
2 nm 1.50
3-7 nm 1.25
8 nm 1.75
9-11 nm 1.25

### SPIDERMAN 2099
1 nm 1.95
2 nm 2.50
3 nm 1.25
4-10 nm 0.95
11 nm 0.75
12 nm- 0.70
22 nm- 0.70

### STAR TREK
vol.1
1 fn 2.95
1 nm 4.95
38-42 nm- 1.15
43-44 nm 1.25
45-46 nm- 1.15
48 nm- 1.15
49 nm 1.25
51-52 nm 1.25
54 nm- 1.15
55 nm 1.25

### STAR TREK
vol.2
1 nm 3.95
3 nm 1.50
5 nm 1.50
21-23 nm 1.25
25 nm 1.25
28 nm 1.25
31-33 nm 1.25
40 nm 1.25
42 nm- 1.15
45-46 nm 1.25
52 nm 1.25
55-59 nm 1.25
61-63 nm 1.25

### STAR TREK ANNUAL
vol.1
3 nm- 1.40

### STAR TREK: THE MODALA IMPERATIVE
1 nm 1.95
2-4 nm 1.50

### STAR TREK: THE NEXT GENERATION
23 nm 1.25
61 nm 1.25
63 nm 1.25

### STAR TREK: THE NEXT GENERATION: THE MODALA IMPERATIVE
1-4 nm 1.25

### STATIC
(DC/MILE)
6-13 nm 0.95

### STEEL
0 nm 1.50
1 nm 1.25
2 nm- 0.90
3-8 nm 0.95

### STEEL ANNUAL
1 nm 1.95

### SUPERBOY
vol.1
100 fn+ 58.00
117 pr 0.50
121 fr 0.30
121 vfn- 3.00
*(writing on cover) (light foxing) (*
130 vg 1.60
*(centre page loose)*
145 vg- 1.30
150 vg 1.25
*(off top staple)*
166 vfn 2.00
168 vfn- 1.85
178 vfn 2.00
180 g+ 0.65

### SUPERBOY & THE LEGION OF SUPER-HEROES
204 fn+ 1.95
206 fn- 1.55
210 fn+ 1.95
215 vfn+ 1.95
216 fn- 1.20

### SUPERMAN
vol.1
156 vfn+ 24.75
Ultra Boy app.
168 vg- 5.45
174 g 2.95
179 vg- 4.90
195 pr 0.50
230 pr 0.25
240 g- 0.50
257 fn- 0.95
*(cover crease)*
260 vg 0.80
272 vfn 2.35
278 vfn- 2.15
279 vfn- 1.10
280 vfn+ 1.30
321 fn+ 0.90
*(cover crease)*
322 vfn+ 1.05
*(small p/o of cover)*
323 vfn- 1.10
330 fn+ 1.00
331-334 vfn- 0.90
335 vfn+ 1.10
336-338 vfn 1.00
339-341 vfn+ 1.10
342-345 vfn- 0.90
346-352 nm- 1.15
353 vfn- 0.90
355-356 nm- 1.15
358 vfn+ 1.10
359 nm- 1.15
360 vfn- 0.90
361-371 nm 1.25
372 vfn- 0.90
373-375 nm 1.25
376-379 nm 0.95
380 nm 1.25
381-385 nm- 0.90
386 vfn- 0.70
387 nm 0.95
388 vfn+ 0.80
389-398 nm 0.95
399 vfn+ 0.80
400 vfn+ 3.40
401 nm 0.95
402 nm 0.80
*(cover mark)*
403-404 nm- 0.90
406 nm 0.95
409 nm 0.95
410 nm- 0.90
414 vfn+ 0.95
*(sticker residue)*
417 vfn+ 0.80
421 fn 0.55

### SUPERMAN
vol.2
0 nm 1.50
Zero Hour x-over
1 nm 1.25
2 nm 0.95
4 nm 0.95
4 vfn- 0.70
5 nm 0.95
5 vfn- 0.70
6 nm 0.95
6 vfn- 0.70
7 nm 0.95
10 nm 0.95
12-14 nm 0.95
17 nm 0.95
18 vfn+ 0.80
21 nm 0.95
22-23 nm 1.25
24 nm- 0.70
27-29 nm 0.75
33-49 nm 0.75
50 nm 1.95
1st printing
51-54 nm 0.75
55 vg- 0.25
56 nm 0.75
57 nm 1.25
58-59 nm 0.75
60 vfn+ 0.65
61-65 nm 0.75
67-72 nm 0.75
73 nm 1.50
74 nm 2.50
1st printing
74 nm 0.75
2nd printing
76-81 nm 0.95
82 nm 1.95
Collector's
83-93 nm 0.95

### SUPERMAN ANNUAL
vol.2
3 nm 1.95
1st printing
5-6 nm 1.50

### SUPERMAN/DOOMSDAY: HUNTER/PREY
2-3 nm 3.50

### SUPERMAN: THE MAN OF STEEL
0 nm 1.50
1 nm 1.25
2-3 nm 0.95
4-7 nm 0.75
vfn 0.40
*(corner impacted)*
8 vfn+ 0.65
9-14 nm 0.75
17 nm 1.95
19 nm 1.75
20-22 nm 0.95
22 nm 1.25
Collector's
23-24 nm 0.95
25 nm 1.25
26-29 nm 0.95
30 nm 1.50
Collector's
31-38 nm 0.95

### SUPERMAN: THE MAN OF STEEL ANNUAL
1-2 nm 1.50
3 nm 1.95

### SWAMP THING
vol.1
7 fn 4.45
*(light subs. crease)*
8 fn 2.95
9 vg 2.40
10 fn+ 3.95
13 vfn- 1.40
14 fn 1.15
18 vg 0.80
20 vfn+ 2.15

### SWAMP THING
(DC/VERTIGO) vol.2
1 vfn- 2.15
5 nm- 1.65
6 nm- 1.40
10 nm 1.50
13-14 nm 2.50
17 nm 2.95
20-21 nm- 18.50
24-25 nm 7.95
26-27 nm 6.50
31 nm- 3.75
*(sticker mark)*
32-33 nm 3.35
*(sticker residue)*
35 nm 3.50
36 nm 2.75
37 nm- 5.00
*(slight spine roll)*
38 nm 3.95
39 vfn+ 2.55
40 nm 2.95
41 vfn+ 1.50
42 fn+ 1.15
42-43 nm 1.75
45 nm 1.75
46 nm 1.95
47 nm 1.50
48 vfn+ 1.30
51 nm 1.50
52 nm 1.95
53 vfn 3.15
54 nm 1.95
55-57 nm 1.50
58 nm- 1.40
59 vfn+ 1.30
60 vfn+ 1.10
61-64 nm- 1.15
129-130 nm 1.25
132-133 nm 1.25
135-138 nm 1.25
140 nm 1.50
141-147 nm 1.25

### SWAMP THING ANNUAL
(DC/VERTIGO) vol.2
5 nm 1.95
7 nm 2.50

### TEEN TITANS
2 vg- 8.40
*(spine split) (writing on cover)*

### V FOR VENDETTA
1 nm 2.95
2 nm 1.95
4-5 nm 1.75
6 nm- 1.40
7 nm 1.50

### VALOR
1-2 nm 0.75
8-11 nm 0.75
13-16 nm 0.95
17-21 nm 1.50
23 nm 0.95

### VAMPS (Limited Series)
(DC/VERTIGO)
3 nm 1.95

### VERTIGO JAM
(DC/VERTIGO)
1 nm 2.95

### VERTIGO PREVIEW
(DC/VERTIGO)
1 nm 0.95

### VERTIGO VISIONS: THE GEEK
(DC/VERTIGO)
1 nm- 2.75

### VERTIGO VISIONS: THE PHANTOM STRANGER
(DC/VERTIGO)
1 nm 2.95

### WATCHMEN (Limited Series)
1 nm 4.95
7 vfn 1.40
8 vfn+ 1.50
9-10 nm- 1.65
12 nm 1.95

### WITCHCRAFT (Limited Series)
(DC/VERTIGO)
1 vfn+ 2.55

### WONDER WOMAN
vol.1
216 vg- 0.40
Justice League of America appear
223 vfn+ 1.10
225-227 vfn+ 1.10
229 nm- 1.15
230 vfn+ 1.10
231 fn+ 1.00
Scarce
232 vfn+ 1.10
240-242 nm 1.25
243 vfn+ 1.10
244-246 nm- 1.15
247 nm- 1.65
Scarce 44 pages
250 vfn 1.00
251 vfn+ 0.80
252-253 nm 0.95
255 nm- 0.90
258-261 nm 0.95
262 vfn+ 0.80
263-264 nm 0.95
265 vfn+ 0.80
266 nm- 0.90
267 nm- 3.70
1st modern age appearance Animal Man
268 vfn+ 2.55
269-271 nm- 0.90
272-275 nm 0.95
276 nm- 0.90
277 vfn- 0.70
278 vfn- 0.35
*(cover detached)*
279-280 nm 0.95

281-283 nm .....1.50
Joker appears
284-286 nm .....0.95
287 nm .....1.25
New Teen Titans x-over
288-289 nm .....0.95
290 fn+.....0.65
291-293 nm .....1.25
294-299 nm .....0.95
300 nm .....1.75
LD 76 pages Anniversary issue
301 nm .....0.75
302 vfn.....0.60
303-304 vfn-.....0.55
305-312 nm .....0.75
313 vfn-.....0.55
314-320 nm .....0.75

### WONDER WOMAN
vol.2
64 nm .....0.95
66 nm .....0.95
68 nm .....0.95
71 nm .....1.25
79 nm .....1.25
83 nm .....1.25

### WONDER WOMAN ANNUAL
1-2 nm .....1.50

### WONDER WOMAN SPECIAL
1 nm .....1.50

### WORLD'S FINEST COMICS
141 vfn-.....5.90
149 pr .....0.35
156 g .....6.00
158 pr .....0.35
163 vg+.....1.80
*(centrefold detached)*
209 vg.....1.10
*(spine tears)*
226 vfn-.....2.90
230 fn- .....1.85

### WORLD'S FINEST COMICS (Limited Series)
1 nm .....3.50
2-3 nm .....2.95

### ZERO HOUR
0-1 nm- .....0.90
2-3 nm .....0.95
4 nm .....1.25

## MARVEL COMICS

### ADVENTURE INTO FEAR
20 vfn+.....6.40
*(slight water ripple) (ink stain on edge) (*
ND Morbius series begins
25 fn.....1.40
*(cover creases)*
26 fn+.....1.15
*(slight spine roll)*
27 vfn+.....1.70
28 vfn-.....1.40
29 vg+.....0.55
*(subscription crease)*
30 vfn-.....1.40
31 vfn-.....1.15
*(cover creases)*

### ADVENTURES OF CYCLOPS & PHOENIX
2-4 nm .....1.95

### AKIRA
11-12 nm .....4.50
14-15 nm .....4.50
16-20 nm .....3.75
21-22 nm .....3.50
24 nm .....3.50

### ALICE COOPER: LAST TEMPTATION OF ICE
1 nm.....3.50

### ALPHA FLIGHT
1 nm- .....3.70
2-7 nm.....1.95
9 nm.....2.50
12 vfn.....2.80
14 nm.....1.50
15 nm.....1.95
16 nm.....2.50
18 nm- .....1.15
21-22 nm.....1.25
24 vfn.....1.20
28 nm.....1.50
29 vfn+.....1.30
30-32 nm.....1.25
35 nm- .....1.15
36-37 nm- .....0.90
39 nm.....0.95
45 nm- .....0.90
50 nm.....1.50
60 nm- .....1.15
121-128 nm.....0.95
130 nm.....1.50

### ALPHA FLIGHT SPECIAL
vol.2
1 nm.....1.50

### AMAZING ADVENTURES
vol.2
12 g+.....1.30
15 vg-.....1.50
16 vg.....1.45
*(cover creases)*

### AMAZING SPIDERMAN
25 vg-.....22.00
*(cover tear) (spine wear)*
25 vg-.....27.50
*(cover creases)*
25 vg-.....22.00
*(sticker damage bkcvr) (cover creases)*
27 fr .....6.20
27 g+.....25.25
28 fr .....8.05
29 g+.....19.75
32 fn+.....28.00
*(slight spine roll) (light foxing)*
34 vg-.....13.25
*(small cover tear) (writing on back cvr)*
35 vg-.....10.50
*(spine wear) (rusty staple)*
44 g+.....8.75
46 fn.....12.50
*(off top staple) (small spine split)*
46 vg-.....6.90
*(spine wear) (light foxing)*
47 fn-.....15.25
48 vg+.....9.65
*(cover crease) (slight browning)*
60 vfn-.....16.00
*(small cover tear) (cover crease)*
62 vfn+.....11.00
*(browning) (cover crease)*
64 vfn .....14.00
*(light subs. crease)*
73 fr .....1.05
74 pr .....0.80
74 vfn-.....11.75
*(cover crease)*
75 vg-.....4.65
*(back cover stamp)*
76 fr .....1.05
77 vg.....5.60
*(writing on cover)*
78 fn-.....8.75
78 vfn-.....13.25
80 fn+.....6.90
*(browning)*
81 vfn-.....10.50
*(cover crease)*
83 fn-.....7.70
83 vfn-.....10.50
*(cover crease)*
85 fn+.....10.00
87 pr.....0.60
91 fn+.....8.65
96 vg+.....4.60
*(heavy restoration)*
101 nm-.....1.15
2nd printing
107 fn+.....7.50
*(slight spine roll)*
108 vg.....5.00
126 vfn+.....3.85
*(water rippled)*
127 vfn+.....7.75
129 vfn+.....100.00
*(heavy cover crease)*
139 fn-.....3.30
*(slight spine roll)*
140 vfn+.....6.00
140 vg+.....3.25
153 vfn-.....4.35
154 vfn .....4.75
155 vfn-.....4.35
156 fn+.....3.95
157 vfn+.....5.15
159 vfn+.....4.65
*(back cover crease)*
162 vfn+.....6.05
*(rusty staples)*
163 vfn+.....4.30
164 vfn+.....3.85
*(back cover crease)*
165 vfn-.....3.60
166 vfn .....3.95
167 vfn+.....4.30
168 nm-.....4.60
170 nm.....4.95
171 vfn .....3.95
176 nm.....4.75
*(corner damage)*
178 fn+.....3.30
182 vfn .....2.50
*(cover creases)*
184 vfn .....3.15
185 nm-.....3.70
186 vfn+.....3.40
187 fn+.....2.65
188 vfn .....3.15
193 nm-.....3.70
196 nm-.....3.70
196 vg .....1.60
197-198 nm.....3.95
199 nm-.....3.70
200 nm-.....7.00
201 nm.....12.50
202 nm-.....9.25
203 vfn+.....3.40
207 vfn+.....2.55
208 nm-.....2.75
209 nm.....3.95
210 vfn+.....2.55
211 nm.....2.95
212-213 nm-.....2.75
214 vfn-.....2.15
215-216 vfn+.....2.15
217 nm-.....2.35
218 vfn+.....2.15
219 vfn-.....1.85
220 nm-.....2.35
221 vfn+.....2.15
222 vfn .....2.00
223-224 vfn+.....2.15
225 nm-.....2.35
226 vfn-.....1.85
227-229 nm-.....2.35
231 nm.....1.95
232 vfn+.....1.70
233 nm.....2.50
234 nm-.....2.75
235 nm-.....2.35
236 vfn .....2.00
237 vfn-.....1.85
238 nm.....24.95
With tatoo
238 nm-.....14.75
*(small p/o of bck cvr)*
Without tatoo
239 nm.....14.95
240 nm-.....2.10
*(cover crease)*
241-242 nm-.....2.35
243 nm.....2.50
244 vfn-.....1.85
245 vfn-.....2.90
246-247 nm-.....2.35
248 nm.....2.50
249 vfn-.....2.90
250 nm-.....3.70
251 vfn+.....3.40
252 nm-.....6.05
252 vfn-.....4.30
*(cover crease)*
253 nm-.....2.35
*(sticker damage)*
254 nm.....2.50
255 vfn .....2.00
256 fn.....1.75
257 vfn-.....2.15
258 nm-.....2.75
259 vfn+.....4.30
260 nm.....2.95
261 nm-.....2.75
262 vfn+.....1.70
263 nm.....1.95
264 nm-.....1.80
265 vfn+.....4.30
1st printing
266 vfn-.....1.30
267-268 nm.....1.75
269-270 nm-.....1.80
271 nm-.....1.65
272 vfn+.....1.50
273 vfn-.....1.30
274 vg .....0.70
275 vfn-.....2.90
276 nm-.....3.25
277 vfn+.....1.70
278 vfn-.....1.30
279 vfn .....1.55
280 nm.....1.75
281 nm.....2.95
282 vfn-.....1.40
283 vg-.....0.65
286 nm.....1.95
287 nm.....2.95
289 vfn+.....6.00
290 nm-.....1.65
291 vfn-.....1.30
292 nm.....1.75
293-294 nm-.....3.25
295 nm.....1.50
297 nm.....1.75
298 nm-.....14.00
299 vfn .....7.95
301-302 vfn-.....5.10
303 nm.....5.50
304 nm-.....5.10
305-306 nm.....5.50
307 nm-.....5.10
308 vfn-.....3.60
*(cover crease)*
309-310 nm-.....5.10
313 vfn-.....2.45
*(water marked)*
314 vfn .....3.25
*(cover crease)*
315 vfn+.....5.15
316-317 nm.....4.95
318 vfn .....3.15
319 nm.....3.95
320-321 vfn .....3.15
322 vg+.....1.85
323 vfn+.....3.40
324 nm.....4.95
325 vfn-.....2.90
326 vfn .....0.90
*(back cover crease)*
327 nm.....1.95
328 nm.....3.95
329-333 nm.....1.75
334-335 vfn+ .....1.10
336 nm-.....1.15
337 nm.....1.25
338 vfn .....1.00
339-341 nm-.....1.15
342 vfn- .....0.90
345 nm.....4.95
349 nm.....1.25
350 nm.....1.95
351-353 nm.....1.25
356 nm.....1.25
358 nm.....1.50
359 nm.....1.95
360 nm.....2.50
361 nm.....4.95
362 nm.....3.95
364 nm.....1.25
367 nm-.....0.90
368-370 nm.....0.95
371 vfn .....0.75
372-374 nm.....0.95
375 nm.....2.50
376-379 nm.....0.75
383-384 nm.....0.75
386 nm.....0.95

### AMAZING SPIDERMAN ANNUAL
2 pr.....4.10
4 fn.....17.50
10 vfn+.....5.15
11 fn.....2.35
13 vfn- .....3.60
17 vfn .....1.55
18 vfn+.....1.70
22-23 nm.....1.95
24 nm.....1.75
25 nm.....1.95
26 nm.....1.75
27 nm.....1.95
Polybagged

### AMAZING SPIDERMAN: SOUL OF THE HUNTER
nn nm.....3.95

### ASTONISHING TALES
25 fn.....8.35
*(rusty staples)*

### AVENGERS
14 vfn .....26.75
*(p/o of cover)*
16 fn.....16.25
*(stain through comic)*
19 fn.....15.00
*(heavy cover creases)*
40 vg .....4.10
41 vg .....3.30
50 vg+ .....3.80
53 fn-.....6.65
64 g.....1.60
69 fn.....5.95
80 fn+.....4.60
81 vfn- .....3.45
*(writing on back cvr) (light subs. crease) (*
82 vfn .....4.45
*(back cover stain)*
96 fn.....8.50
*(cover crease) (back cover crease)*
114 fn+.....3.45
*(cover creases)*
120 vfn .....4.75
121 vfn- .....4.55
*(cover crease)*
122 nm-.....5.20
*(ink stain on edges)*
130 vfn- .....5.10
139 vfn+ .....4.30
144 fn-.....2.75
*(water marked)*
145 vfn- .....3.05
*(sticker damage)*
150 vfn .....3.15
*(spine creases)*
151-152 vg .....1.80
153 vfn- .....2.15
153 vg ..... 1.20
154 nm-..... 2.75
154 vg ..... 1.20
155 vfn- ..... 2.15
155 vg+ ..... 1.35
156 vfn+ ..... 1.65
*(cover creases) (off bottom staple)*
156 vg- ..... 0.95
157 fn ..... 1.75
157 nm..... 2.95
158 fn- ..... 1.55
158 vfn ..... 2.35
159 vfn- ..... 2.15
160 fn- ..... 1.55
160 vfn+ ..... 2.55
161 fn ..... 1.60
*(cover crease)*
162-163 vfn+ ..... 2.55
165 nm-..... 3.25
167-168 nm-..... 3.70
169 vfn ..... 2.00
171-172 nm-..... 2.75
173-175 nm..... 3.50
176 vfn+ ..... 3.05
177 nm-..... 2.60
*(small p/o of cover)*
178 nm..... 1.95
179 nm-..... 1.80
180 nm..... 1.95
181 fn+ ..... 1.40
*(cover crease) (corner damage)*
182 vfn+ ..... 2.15
*(cover crease)*
184 nm-..... 2.35
188 vfn ..... 1.55
192-194 nm-..... 1.40
195-198 nm..... 1.50
200 nm..... 3.95
203 vfn+ ..... 1.30
206-209 nm-..... 1.40
210 vfn+ ..... 1.30
211 vfn ..... 1.20
212 nm..... 1.50
213 vfn- ..... 1.10
214-216 vfn+ ..... 2.15
217 vfn+ ..... 1.30
218-219 nm-..... 1.40
221-223 nm-..... 1.40
224 vfn+ ..... 1.30
225 vfn+ ..... 2.15
226 nm..... 1.95
228 nm-..... 1.80
229 nm..... 1.95
233-235 nm..... 1.95
239 nm-..... 1.65
241 fn+ ..... 1.15
242 vfn+ ..... 1.50
243-247 nm..... 1.75
248 nm-..... 1.40
*(sticker damage)*
250 nm-..... 2.35
252-253 vfn+ ..... 1.10
255-257 nm..... 1.25
258 nm..... 1.50
259 nm..... 1.25
261-262 nm..... 1.25
263 nm..... 3.50
264-265 nm..... 1.25
266 nm..... 1.75
267-270 nm..... 1.25
271-272 nm..... 0.95
273 nm..... 1.25
274-279 nm..... 0.95
280 nm-..... 0.90
281-283 nm..... 0.95
285-286 vfn+ ..... 0.80
287-299 nm..... 0.95
300 nm..... 2.50
301 nm..... 0.75
303 nm..... 0.65
*(back cover crease)*
304-311 nm..... 0.75
313-324 nm..... 0.75
326 nm..... 1.50

327 nm- ..... 0.90
329 vfn+ ..... 0.65
330-333 nm ..... 0.75
348-349 nm ..... 0.75
350 nm ..... 1.75
352-356 nm ..... 0.75
358 nm ..... 0.75
360 nm- ..... 1.80
363 nm- ..... 1.80
369 nm ..... 1.95
376-378 nm ..... 0.95

**AVENGERS ANNUAL**
4 vfn ..... 5.10
*(back cover stain)*
8 vfn+ ..... 4.30
9 vfn- ..... 3.25
*(cover crease)*
11 nm ..... 3.50
17 nm ..... 1.75
19-21 nm ..... 1.50
22 nm ..... 1.95
Polybagged
23 nm ..... 1.95

**AVENGERS GIANT SIZE**
2 vfn+ ..... 6.00
5 vfn ..... 3.80
*(cover tear)*

**AVENGERS LOG**
1 nm ..... 1.25

**AVENGERS WEST COAST**
2 vfn- ..... 1.85
4 vfn+ ..... 1.75
*(cover wrinkle)*
6 nm- ..... 1.65
*(cover crease)*
7 vfn- ..... 1.30
*(cover crease)*
8-9 vfn+ ..... 1.70
10 nm ..... 1.95
42 nm ..... 1.25
43-44 nm ..... 0.95
45-46 nm- ..... 0.90
47 nm ..... 0.95
48-49 nm- ..... 0.90
50 nm ..... 0.95
51 nm- ..... 0.90
52-54 nm ..... 0.95
55 nm ..... 1.25
56-57 nm ..... 0.95
58-59 nm ..... 0.75
60-65 nm ..... 0.95
66 nm- ..... 0.90
67-71 nm ..... 0.95
72 nm- ..... 0.90
73-74 nm ..... 0.95
75 nm ..... 1.25
76 nm ..... 0.95
88 nm ..... 0.75
98 nm- ..... 0.70
100 nm ..... 1.95
101 nm ..... 4.50
102 nm ..... 2.95

**AVENGERS WEST COAST ANNUAL**
4 nm ..... 1.50
8 nm ..... 0.95
Unbagged

**AVENGERS: THE TERMINATRIX OBJECTIVE**
1 nm ..... 1.50
2-4 nm ..... 0.95

**BEAUTY AND THE BEAST**
1 nm ..... 1.50
2 nm ..... 1.25
3 nm ..... 1.10
*(slight spine roll)*

**BEAVIS AND BUTT HEAD**
1 nm ..... 4.95

**BLACK CAT (Limited Series)**
2-3 nm ..... 0.95

**BLADE THE VAMPIRE HUNTER**
1 nm ..... 1.50
Foil stamped cover
2-4 nm ..... 1.25

**BLAZE**
2-3 nm ..... 1.25

**BLAZE (Limited Series)**
1-4 nm ..... 1.25

**CABLE**
1 nm ..... 2.50
5 nm ..... 1.50
12-13 nm ..... 1.25
15 nm ..... 1.25
18 nm- ..... 0.90

**CABLE (Limited Series)**
1 nm ..... 1.95
2 nm ..... 1.75

**CAPTAIN AMERICA**
100 fn ..... 76.50
*(rusty staple)*
100 g ..... 31.50
100 vg+ ..... 44.00
*(browning)*
101 g ..... 6.60
104 vg ..... 6.00
*(browning)*
109 vg ..... 9.60
*(foxing)*
114 fn ..... 6.75
*(cover crease)*
121 vg- ..... 1.35
*(tape on cover) (light foxing)*
128 vg+ ..... 2.75
130 fn+ ..... 3.95
133 vfn- ..... 4.35
135 vg+ ..... 2.75
146 vfn ..... 4.75
160 fn+ ..... 2.65
166 vg+ ..... 1.15
167 vg- ..... 0.85
168 vfn- ..... 1.85
170-171 vfn- ..... 1.85
179 vfn- ..... 1.45
*(cover creases)*
180 fn ..... 1.40
*(cover creases)*
181 vfn- ..... 1.70
*(cover creases)*
182 vfn ..... 1.80
*(cover crease)*
183 fn ..... 1.75
184 vfn- ..... 1.40
185 vfn+ ..... 1.70
186 vfn- ..... 1.40
187 vfn ..... 1.55
188 vfn+ ..... 1.70
189 vfn- ..... 1.40
190 fn+ ..... 1.30
191 vfn ..... 1.40
192 vfn+ ..... 1.35
*(cover crease)*
193 vfn ..... 1.25
*(cover crease)*
194-195 vfn+ ..... 1.50
196 vfn- ..... 1.30
197 vfn- ..... 1.00
*(small p/o of bck cvr)*
198-199 vfn+ ..... 1.50
200 nm- ..... 1.80
201 vfn+ ..... 0.95
*(cover crease) (off top staple)*
203 vfn+ ..... 0.75
*(heavy cover creases)*
204 vfn ..... 1.20
205 vfn+ ..... 1.30
206 nm- ..... 1.40
207 fn+ ..... 0.55
*(heavy cover creases) (writing on back cvr)*
208-209 vfn- ..... 1.10
222 vfn+ ..... 1.10
238 vfn- ..... 0.65
*(back cover creases) (cover crease)*
241 nm- ..... 18.00


**WE'RE BUYING COMICS**

IF YOU'RE SELLING YOUR COLLECTION (LARGE OR SMALL), CALL OUR OFFICES NOW ON

**0181 211 8411.**

OR SEND US A LIST.


242 nm- ..... 1.15
247-248 nm ..... 1.95
250 nm ..... 1.95
251-252 nm- ..... 1.80
253 vfn+ ..... 1.35
*(corner damage)*
268 nm- ..... 1.40
269 vfn+ ..... 1.30
282 vfn ..... 2.35
1st printing
283 nm ..... 1.95
284 nm ..... 1.25
400 nm ..... 1.75
401 nm ..... 0.75
403 nm ..... 0.75
407 nm ..... 0.75
409-413 nm ..... 0.75
430 nm ..... 0.95
433 nm ..... 0.95

**CAPTAIN AMERICA ANNUAL**
1 fn+ ..... 5.30
13 nm ..... 1.50

**CAPTAIN AMERICA GIANT SIZE**
1 fn ..... 3.20
*(cover crease)*

**CAPTAIN MARVEL**
1 vg- ..... 17.75
2 fn+ ..... 11.25
2 vg- ..... 2.85
*(writing on cover) (p/o of cover)*
3 fn ..... 5.80
*(water marked)*
4 fn ..... 5.95
5 fn+ ..... 4.15
*(heavy cover crease)*
6 fn+ ..... 3.95
*(writing on cover)*
7 vg ..... 2.80
8 vg- ..... 1.15
*(water rippled)*
9 fn+ ..... 3.70
*(cover wrinkle)*
9 vfn+ ..... 6.00
10 vg+ ..... 2.75
11 nm- ..... 5.55
11 vg- ..... 1.95
12 fn+ ..... 3.95
13 vfn- ..... 4.35
14 fn ..... 3.55
15 fn+ ..... 2.65
*(off bottom staple)*
16 fn ..... 2.95
17 vfn- ..... 4.35
18 g- ..... 0.65
19 fn+ ..... 3.30
20 fn+ ..... 3.95
21 vg ..... 2.00
24 vg+ ..... 0.70
*(water soaked)*
25 vfn+ ..... 10.25
26 fn- ..... 7.95
26 vfn+ ..... 11.75
*(cover crease)*
27 fn ..... 7.15
28 fn ..... 5.95
28 vfn+ ..... 8.60
30 fn+ ..... 2.75
*(corner impacted)*
30 vfn- ..... 4.35
31 fn ..... 4.50
34 vg- ..... 1.95
35 vg+ ..... 0.60
36 vg ..... 1.40
37 vg ..... 0.50
39 g ..... 0.25
40 vg- ..... 0.40
41-42 vfn- ..... 0.90
43 fn+ ..... 1.30
44 vfn ..... 1.00
45-46 vfn- ..... 0.90
47 fn+ ..... 0.85
48 vfn- ..... 0.90
49 fn+ ..... 0.90
*(cover crease)*
50 vfn+ ..... 1.30
51 vfn ..... 1.20
52 vfn- ..... 1.10
53 vg- ..... 0.40
54 g ..... 0.25
55 vfn+ ..... 1.10
56 fn- ..... 0.65
57 fn- ..... 0.80
58 fn ..... 0.75
59 vg+ ..... 0.60
60 fn+ ..... 0.60
*(heavy cover crease)*
61 vg- ..... 0.40
62 fn+ ..... 0.60
*(heavy cover crease)*

**CHAMPIONS**
1 vfn+ ..... 4.65
*(back cover crease)*
2 vfn+ ..... 3.05
*(cover crease)*
3 g ..... 0.70
3 vfn- ..... 2.05
*(off bottom staple)*
4 vfn- ..... 2.05
*(cover creases)*
5 vfn- ..... 2.55
6 fn- ..... 1.85
6 vfn+ ..... 3.05
7 fn ..... 1.55
*(light subs. crease)*
7 vfn+ ..... 3.05
8 g+ ..... 0.95
8 nm- ..... 3.25
9 vfn- ..... 2.55
9 vg ..... 1.40
10 g ..... 0.70
10 vfg+ ..... 3.05
11 g ..... 0.90
11 vfn- ..... 3.30
12 fn- ..... 2.40
12 vfn- ..... 3.30
15 nm- ..... 4.60

**CHILLERS GIANT SIZE**
vol.2
3 vg+ ..... 1.15

**CLASSIC X-MEN**
1 nm- ..... 3.70
2 nm ..... 2.75
3 nm ..... 2.50
4 nm ..... 2.25
5 nm ..... 1.95
6-9 nm ..... 2.25
10 nm ..... 3.50
11 nm ..... 1.75
12 nm ..... 1.95
13-14 nm ..... 1.75
15 nm- ..... 1.65
16 nm ..... 1.75
18 nm ..... 1.75
23-24 nm ..... 1.25
27 nm- ..... 1.65
28 nm ..... 1.25
32 nm ..... 1.25
37-38 nm ..... 1.25
40 nm ..... 1.25
58-59 nm ..... 0.95
75 nm ..... 0.75
91 nm ..... 0.75
93 nm ..... 0.75

**CLOAK AND DAGGER**
1 vfn+ ..... 1.30

**CLOAK AND DAGGER (Limited Series)**
1-3 nm ..... 1.25
4 nm ..... 1.50

**CONAN CLASSIC**
1 nm ..... 0.95
2-5 nm ..... 0.75

**CONAN THE ADVENTURER**
1 nm ..... 1.95
2 nm ..... 1.50
3 nm ..... 1.25
4 nm ..... 0.95
6 nm ..... 0.95

**CONAN THE BARBARIAN**
5 g+ ..... 6.65
5 vfn- ..... 18.25
10 vfn- ..... 19.75
11 vfn- ..... 16.75
12 vfn- ..... 11.00
20 vfn- ..... 7.30
23 vfn- ..... 9.60
*(light subs. crease)*
47 vg ..... 0.70
48 vfn+ ..... 1.50
49 vfn- ..... 1.15
*(cover crease)*
50 vg ..... 0.70
51 fn ..... 0.90
52 vg ..... 0.60
53 vfn- ..... 1.10
55 vfn+ ..... 1.50
*(cover crease)*
57 fn+ ..... 1.00
58 fn+ ..... 1.15
59 fn ..... 0.90
60 vfn ..... 1.00
61 fn- ..... 0.65
62 vg ..... 0.50
63 vfn- ..... 0.90
64 fn ..... 0.90
65 vg- ..... 0.40
66 vfn- ..... 0.90
67 vfn ..... 1.00
68 fn+ ..... 0.75
*(cover crease)*
69 vfn+ ..... 0.95
*(cover crease)*
70 vfn+ ..... 1.10
71 vfn- ..... 0.80
*(cover crease)*
72 vg ..... 0.50
73 vfn- ..... 0.90
74-75 vfn+ ..... 1.10
76 vfn- ..... 0.90
77-78 vfn ..... 1.00
79 vfn+ ..... 1.10
80 vfn ..... 1.00
81 vfn ..... 0.90
*(cover crease)*
91 vfn- ..... 1.10
92-95 nm- ..... 1.40
96 vfn+ ..... 1.30
98 nm- ..... 1.40
99 vfn+ ..... 1.30
100 vfn+ ..... 1.70
101 vfn+ ..... 0.95
*(cover crease)*
102-106 nm- ..... 1.15
107 vfn+ ..... 1.10
108-109 nm- ..... 1.15
111-113 nm ..... 1.25
114 vfn ..... 1.00
117 nm- ..... 1.15
121-122 vfn+ ..... 0.65
123 vfn+ ..... 0.60
*(cover crease)*
124-126 nm ..... 0.75
127 vfn ..... 0.60
128-132 vfn+ ..... 0.65
133-135 nm ..... 0.75
136-137 vfn ..... 0.60
138 nm- ..... 0.70
139-147 nm- ..... 0.90
LD
149 vfn+ ..... 0.80
LD
150 vfn+ ..... 0.65
151-156 nm ..... 0.75
157 vfn ..... 0.60
158-161 nm ..... 0.75
162-166 nm- ..... 0.70
180 nm- ..... 0.70
187-188 nm ..... 0.75
189-190 nm- ..... 0.70
192-193 vfn+ ..... 0.65
232 vfn ..... 0.45
*(light subs. crease)*
234 vfn+ ..... 0.65
235 vfn ..... 0.55
*(small cover tear)*
259 nm ..... 0.75
272 nm ..... 0.75
275 nm ..... 1.50

**CONAN THE BARBARIAN MOVIE SPECIAL**
2 nm ..... 0.95

**COSMIC POWERS**
1 nm ..... 1.50
3 nm ..... 1.50

**CREATURES ON THE LOOSE**
10 vfn- ..... 11.75
Scarce 1st app. King Kull

**DAREDEVIL**
7 vg ..... 26.50
*(cover tear)*
8 fn+ ..... 29.25
*(small back cvr tear) (staples off centre)*
11 g ..... 8.25
14 vg- ..... 11.00
*(off bottom staple)*
27 fn+ ..... 12.00
*(cover crease)*
30 vg- ..... 5.80
32 vg- ..... 4.95
37 vg- ..... 4.95
46 vg ..... 2.60
*(browning)*
64 fr ..... 0.45
68 fn ..... 4.15
69 vfn ..... 2.20
*(water rippled) (off bottom staple)*
72 fn+ ..... 2.50
*(heavy cover creases) (small cover tear)*
100 vfn- ..... 8.75
119 fn ..... 1.75
121 vfn ..... 2.00
123 vfn ..... 1.85
124 vfn- ..... 1.65
*(cover crease)*
126 vfn- ..... 1.65
*(cover crease)*
128-129 vfn+ ..... 2.15
131 vfn ..... 9.00
*(back cover crease)*
132 fn+ ..... 5.00
135 vfn- ..... 1.00
*(heavy cover crease) (writing on cover) (*
137 vfn+ ..... 1.95
138 fn+ ..... 5.00
139 vfn- ..... 1.85

141 vfn 1.25
*(corner impacted) (cover crease)*
141 vfn- 1.85
144 fn 1.50
148 fn- 1.35
157 vg 1.00
158 vg- 3.75
*(tape on spine)*
159 fn- 6.35
159 nm- 10.00
*(cover crease)*
160 vfn- 7.30
160 vg+ 4.65
161 nm 14.95
163 fn+ 5.00
164 fn 4.15
165 vg- 1.95
166 vfn- 4.35
167 vfn 4.75
168 fn+ 7.45
*(cover creases)*
170 vfn 3.15
171 vfn+ 3.40
171 vg+ 1.85
172 nm- 3.30
*(back cover crease)*
172 vg+ 1.85
173 nm- 2.75
174 nm 3.50
176-177 vfn+ 3.05
178 vg+ 0.95
*(subscription crease)*
179 fn+ 1.65
*(corner impacted)*
180 nm 3.50
181 fn 2.95
181 nm- 4.60
182 fn+ 2.65
182 nm- 3.70
183 vfn+ 4.30
183 vg 2.00
184 nm- 4.60
185 fn- 1.35
185 nm 2.00
*(cover stain)*
186 nm 2.50
188 vfn- 1.85
187 nm- 2.35
188 vfn+ 2.15
189 nm- 2.35
190 nm 3.50
190 vfn- 2.55
191-192 vfn+ 1.70
192 vg 0.80
193 nm- 1.80
194 nm 1.95
195 nm 1.75
196 nm 3.95
199 vfn+ 1.50
200 fn 1.75
201 vfn+ 1.30
202-205 nm 1.50
206-207 nm- 1.40
208 nm 1.50
210 nm 1.50
216 nm- 1.40
217 nm 1.50
218 nm- 1.40
220-224 nm 1.75
226 vfn- 2.90
228 nm- 3.25
230 vfn 1.45
*(cover crease) (spine roll)*
233 nm 2.50
234-235 vfn+ 1.10
236 nm- 1.40
237 nm 1.25
238 nm 2.95
239-240 vfn+ 1.10
240 vfn- 0.80
*(cover crease)*
241 nm 2.50
242-244 nm- 1.15
245 nm 1.25
246-247 nm- 1.15
248 nm- 2.75
249 fn- 1.55
249 nm- 2.75
250-251 nm- 1.80
252 nm- 2.75
253 nm 1.75
254 nm 3.95
255 vfn- 2.15
256 nm- 2.35
257 nm 9.95
258 vfn 1.00
*(heavy cover crease)*
258 vfn+ 1.50
259 nm 1.50
260 nm 1.95
260 vfn- 1.40
261 nm 1.50
262-263 nm 0.95
263 vfn- 0.70
264 nm 0.95
264 vg- 0.30
265-266 nm 0.95
266 vfn- 0.70
267-268 nm 0.95
269 nm 1.50
270 nm 1.25
271-272 nm 0.95
273 fn+ 0.65
274 vg- 0.30
284 nm 0.95
287 vfn+ 0.80
290 nm 0.95
295 nm 0.80
*(writing on cover)*
299 nm 0.95
300 vfn 1.20
301 nm- 0.70
302-307 nm 0.75
310-313 nm 0.75
319 nm- 11.25
1st printing
ND Fall From Grace Part 1
White cover
321 nm 3.95
Collector's
Glow in the dark cover
322 nm 3.50
323 nm 2.95
324 nm 2.50
328 nm- 0.90
329-330 nm 0.95
333-334 nm 0.95

## DAREDEVIL ANNUAL
2 fn- 1.50
*(subscription crease) (spine split)*
4 vfn+ 1.70
2nd use of #4
6 nm- 1.40
7 nm 1.50
9 nm 0.95
Unbagged
10 nm 1.95

## DAREDEVIL GIANT SIZE
1 fn- 3.45

## DAREDEVIL MAN WITHOUT FEAR
1 nm 3.95
2 nm 4.95
3 nm 3.95
4-5 nm 2.95

## DEADPOOL
1 nm 1.95

## DEADPOOL (Limited Series)
1 nm 2.50
2-3 nm 1.95
4 nm 1.50

## DEATH'S HEAD
(MARVEL/UK)
1 fn+ 3.95

## DEATH'S HEAD II
(MARVEL/UK)
1 nm 1.50
3-4 nm 0.95

## DEATH'S HEAD II (Limited Series)
(MARVEL/UK)
1 nm 2.95
1st printing
2 nm 1.95
1st printing
3 nm 1.95

## DEATH'S HEAD II/KILLPOWER: BATTLETIDE
(MARVEL/UK)
1-2 nm 1.25

## DEATHLOK
1 nm 2.95
28-33 nm 0.95

## DEFENDERS
4 fn+ 6.60
5 fn- 4.30
*(back cover crease) (cover crease)*
6 g+ 3.30
7 fn- 4.75
*(cover crease)*
11 vfn- 4.65
*(cover creases)*
12 fn- 2.65
14 g 1.20
15 g+ 1.85
18-19 vfn+ 2.55
20 vfn 2.10
*(cover crease)*
122 nm- 1.15
123 vfn+ 1.10
125 vfn+ 1.70
126-129 nm 1.25
130-138 nm 0.95
139 nm- 0.90
141 nm 0.85
*(slight spine roll)*
142-145 nm 0.95
147 nm 0.95
152 nm- 2.35

## DEFENDERS ANNUAL
1 vfn+ 2.55

## DEFENDERS GIANT SIZE
1 vfn+ 4.10
*(ink stain on edges)*

## DOC SAVAGE
1 vg 1.40

## DOCTOR STRANGE
vol.2
4 fn 1.90
*(cover crease)*
5-7 vg 1.40
8 fn- 1.85
9 g 0.70
10 fn 1.90
*(cover crease)*
49 nm 1.50
50 vfn+ 1.30
52-53 nm 1.25
55 nm 1.25
56 nm 1.50
61 nm 1.25
62 nm 1.95
65 vfn 1.20
68-71 nm- 1.40
75 vfn+ 1.30
76 vfn- 1.10
80 vfn+ 1.30

## DOCTOR STRANGE
vol.3
1 nm- 2.75
3-4 nm 1.50
6 vfn+ 1.10
9 vfn+ 1.10
38 nm 0.95
41 nm 1.25
42 nm 0.95
44 nm 0.95
46 nm 0.95
51 fn+ 0.65
61 nm 1.95
67 nm 1.25

## DOCTOR STRANGE ANNUAL
1 vfn+ 3.05
3 nm 0.95
Unbagged

## DOOM 2099
1 nm 1.25
1 nm- 0.80
*(heavy cover crease)*
18 nm 0.75

## DRACULA GIANT SIZE
4 fn- 2.65
ND 68 pages

## DRAGON'S CLAWS
(MARVEL/UK)
2 nm 0.95
3 nm 2.50
5 nm- 4.60
6 nm 2.50
2nd full app Death's Head

## DREADSTAR
(EPIC)
2-3 nm 1.50
8 nm 1.50
12 nm 1.50
15 nm 1.50

## ETERNALS
1 fn- 1.35
2 fn 1.05
3 fn 0.90

## ETERNALS ANNUAL
1 nm- 2.35

## EXCALIBUR
1 nm 5.95
2 nm 3.95
4-5 nm 3.50
6-7 nm 2.95
8 nm 2.50
*(sticker damage)*
9 nm 2.95
10-15 nm 1.95
16-17 nm 1.50
18 vfn+ 1.10
20 vfn+ 1.10
21 vfn 1.00
22 nm 1.50
23 nm 1.25
24-25 nm- 1.15
26 nm 1.25
27 nm 1.95
28-30 nm 1.25
31 nm 1.50
32 nm 1.25
33 nm- 1.15
37-38 nm 1.25
42 nm 1.95
44-48 nm 1.25
51 nm 1.25
53-54 nm 1.25
56 nm 1.25
59-64 nm 1.25
67 nm 1.25
71 nm 3.25
81 nm 1.25

## EXCALIBUR SPECIAL
nn nm 1.95
ND 48pgs, Meggan possessed story

## EXCALIBUR SPECIAL EDITION
nn nm 2.95
3rd printing
ND, "The Sword is Drawn" 1st app. "British" X-Men

## EXCALIBUR SPECIAL EDITION MOJO MAYHEM
nn nm 3.50
1st printing

## FAFHRD AND THE GREY MOUSER
(EPIC)
1-4 nm 2.95

## FANTASTIC FOUR
29 vg- 16.50
91 fn- 1.90
*(tape on cover) (back cover stain)*
94 vg 3.00
95 vg- 2.00
*(rusty staple)*
97 vfn- 5.50
102 fn+ 4.30
103 fn- 1.70
*(stain through comic)*
104 vg+ 3.00
105 vg- 1.65
106 fn- 2.65
107 vg+ 1.95
*(sticker damage)*
108 vg- 1.65
111 g 1.00
116 fn+ 3.70
*(corner impacted) (ink stain on edges)*
119 vg+ 3.25
126 vg+ 2.80
*(cover creases)*
131 vg 1.60
137 vg+ 1.85
138 fr 0.25
142 fn+ 2.35
*(small back cvr tear)*
145 fn+ 2.65
*(ink stain on edges)*
151 fn 2.10
153 vg 1.40
154 vfn+ 3.05
155 vg 1.40
156 vfn- 2.90
157 vfn 3.15
158 fn 1.75
159 vg 1.20
160 fn 1.75
161 fn+ 1.65
162 fn- 1.20
*(cover crease)*
163 fn 1.50
164 fn+ 1.95
168 vfn- 1.85
169 fn- 1.35
170 fn+ 1.65
171 vfn 1.80
172 vfn- 1.50
*(light foxing)*
174 vfn 1.80
175 nm- 2.10
176 vfn+ 2.15
177 vfn- 1.40
178 fn+ 1.30
179 fn+ 1.00
180 vfn 1.20
181 vfn+ 1.30
183 vg- 0.50
184 vg 0.60
185 vfn+ 1.30
189 nm- 1.40
191 vfn- 1.10
192 vfn 1.20
193-194 vfn 1.55
196 vfn+ 1.70
197 nm- 1.80
198 vfn 1.25
*(small p/o of cover)*
199 vfn- 1.40
200 vg- 1.15
203 nm 1.75
*(cover crease)*
205 nm- 1.80
207 vfn 1.55
209 vfn 2.00
212 vfn+ 1.70
215 nm- 2.35
216 fn+ 1.65
218-219 nm 2.50
221 vfn+ 1.70
224 nm- 1.45
*(small p/o of cover)*
225 nm 1.95
226 vfn- 1.40
227 vfn+ 1.70
228 nm- 1.80
229 vfn- 1.10
230 vfn 0.85
*(heavy cover crease)*
231 vfn+ 1.30
233 vfn 1.20
234 nm- 1.40
235 nm- 1.65
236 vfn+ 1.30
237 fn- 0.65
238 nm- 1.15
239 nm- 1.40
240 nm 1.50
241 vfn- 1.10
242 vfn 1.00
244 vfn 1.00
245 vfn+ 1.10
246 nm- 1.15
247 nm 1.25
248 vfn+ 1.10
250 nm- 2.35
251 vfn 1.00
252-253 nm- 1.15
254 nm 1.25
255 vfn+ 1.10
256 fn 0.75
258-259 nm 1.25
261 nm 1.50
262 nm 1.95
263-264 nm 1.25
266 nm 1.25
267 vfn- 0.90
268 nm 1.25
269 vfn+ 0.85
*(spine creases)*
270 fn+ 0.85
271 vfn 1.00
272-273 nm 1.25
277 nm 1.25
279-281 nm 1.25
282 nm 1.50
283 nm 1.25
285 nm 1.25
286 nm 2.95
289 nm 1.25
290 vfn+ 1.10
291 nm 0.95
293 nm 0.95
296 nm 1.50
300 nm 0.95
302 vfn 0.75
303 nm- 0.90
307-308 vfn+ 1.10
LD
309 vfn- 0.70
311 nm 0.95
312-313 nm 1.25
314 vfn- 0.90
315-318 nm 1.25
319 nm 1.50
321-325 nm 0.95
326-328 nm 0.75
330 nm 0.75
331 vfn- 0.55
333-336 nm 0.75
337-338 nm 0.95
339-341 nm 0.75
342-343 nm 0.95
344-345 nm 1.25
347 nm 3.50
1st printing
348 nm 2.50
1st printing
349 nm 1.50
349 vfn- 1.10
350 nm 1.50

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350 vfn 0.95
*(small p/o of bck cvr)*
351 nm 0.95
353 nm 0.95
353 nm- 0.55
*(heavy cover creases)*
354-357 nm 0.95
358 nm 1.95
359-360 nm 0.95
361 nm 0.75
363 nm 0.75
365-370 nm 0.75
371 nm 2.95
1st printing
White cover
371 nm 1.50
2nd printing
Red cover
375 nm 1.75
387 nm 0.75
387 nm 1.95
Collector's
388-393 nm 0.95

## FANTASTIC FOUR ANNUAL

8 fn+ 4.00
*(back cover stain)*
12-13 vfn+ 2.15
19 nm 1.75
21 nm 1.95
21 vfn- 1.40
22 vfn- 1.30
24-25 nm 1.50
27 nm 0.95
Unbagged

## FANTASTIC FOUR UNLIMITED

1-6 nm 2.95

## FANTASTIC FOUR VERSUS THE X-MEN

1-4 nm 1.50

## FOOLKILLER (Limited Series)

10 nm 1.50

## FORCE WORKS

5 nm 1.75
Collector's

## FRANKENSTEIN, THE MONSTER OF

6 vfn 2.35
7 vfn+ 2.55
8 vfn+ 1.65
*(water rippled) (sticker damage) (*
9 vfn+ 3.90
10 vfn 2.35
11 fn+ 1.65
12-13 vfn 1.20
14 vfn+ 1.15
*(cover sticker)*
15-17 vfn+ 1.30
18 vfn 1.20

## GALACTIC GUARDIANS (Limited Series)

1-2 nm 0.95

## GAMBIT (Limited Series)

1 nm 4.95
2 nm 3.50
3-4 nm 2.50

## GARGOYLE (Limited Series)

1-4 nm 0.95

## GENERATION X

nn nm 0.95
Collector's Preview issue
1 nm 2.95
White Queen and Banshee head new team of mutants

## GHOST RIDER

vol.1
1 g 6.60
9 fn+ 4.60
10 vfn- 5.10
11 vfn 4.75
12 vfn 3.95
13 fn- 2.65
14 vfn 3.95
15 vfn+ 4.30
16 vfn 3.95
17 vfn 4.40
18 fn+ 3.65
19 vfn- 3.60
21 nm- 3.70
22 vfn+ 2.55
23-24 vfn+ 3.05
25-26 nm- 3.25
27 nm 3.50
36 vfn 2.00
39-42 nm- 2.10
43 nm 2.25
44 vfn+ 1.95
45 nm 2.25
46-47 nm- 2.10
48 nm 2.25
49 nm- 2.10
51 nm- 1.80
52 nm 1.95
55 nm- 1.80
56 nm 1.95
57-58 nm- 1.80
67-70 nm 1.95
71 nm- 1.80
72-74 nm 1.95
75-77 nm- 1.80
78 nm- 2.75
81 nm- 4.60

## GHOST RIDER

vol.2
1 vfn+ 6.20
*(spine creases)*
1st printing
5 nm 5.50
1st printing
6 nm 4.50
8 vfn 2.35
9 nm 2.95
11-13 nm 1.95
14 nm 2.50
15 nm 3.95
1st printing
15 nm 1.95
2nd printing
16-17 nm 1.95
19 nm 1.50
23-24 nm 1.25
25 nm 2.25
26 nm 2.50
28 nm 1.95
Polybagged
30 nm 1.95
31 nm 1.50
Polybagged
32-39 nm 1.25
41-45 nm 1.25
47-49 nm 0.95
50 nm 1.50
51-54 nm 1.25

## GHOST RIDER & BLAZE SPIRITS OF VENGEANCE

1 nm 1.50
Polybagged
2-4 nm 1.25
5-6 nm 0.95
9 nm 1.50
10 nm 1.25
11 nm 0.95
12 nm 1.50
15-16 nm 0.95
17 nm- 0.90
19-23 nm 0.95

## GHOST RIDER 2099

6 nm 0.95

## GHOST RIDER ANNUAL

1 nm 1.75
2 nm 1.50

## GROO THE WANDERER

(EPIC)
2 nm 6.95
3 nm- 5.55
4 nm- 4.60
13-14 nm 2.50
20 vfn+ 2.15
21 nm- 2.35
23 nm- 2.35
24-26 nm 2.50
39-41 nm 1.25
42 nm- 0.95
*(cover stain)*
49 nm 1.25
50 nm- 1.40
52 nm 1.25
54 nm- 1.15
56 nm 1.25
66-67 nm 1.25
68 nm- 1.15
91 nm 1.25
99 nm 1.25
104-107 nm 1.25
109 nm 1.25
111-112 nm 1.25
114-115 nm 1.25

## GUARDIANS OF THE GALAXY

1 nm 4.95
2 nm 2.95
15 nm 1.50
16 nm- 1.15
17-18 nm 1.25
19 nm- 1.15
20 nm 1.25
22 vfn 0.70
*(cover crease)*
25 nm- 1.15
2nd printing
26-28 nm 0.75
30 nm 0.75
32 nm- 0.70
33 nm 0.75
34 nm 0.65
*(small spine split)*
39 nm 1.50
40-41 nm 0.75
43-45 nm 0.75
47 nm 0.75
50 nm 0.95
50 nm 1.50
Collector's
51 nm 0.95

## GUARDIANS OF THE GALAXY ANNUAL

3 nm 1.75
Polybagged
4 nm 1.50

## HAVOK AND WOLVERINE: MELTDOWN

1 nm 2.95
2-3 nm 2.50

## HAWKEYE

vol.2
1-2 nm 1.25

## HELLHOUND

(EPIC)
1-4 nm 1.25

## HELLSTORM

3-5 nm 0.95
6-12 nm 0.75
16 nm 0.75
18 nm 0.75

## HERCULES, PRINCE OF POWER (Limited Series)

vol.1
1 nm- 0.70
2-4 nm 0.75

## HERCULES, PRINCE OF POWER (Limited Series)

vol.2
1 nm- 0.70
2-4 nm 0.75

## HEROES FOR HOPE

nn nm 1.50

## ICEMAN (Limited Series)

1-4 nm 1.50

## INCREDIBLE HULK

vol.2
109 fn 10.50
115 fn 6.75
*(cover crease)*
116 vg+ 4.15
*(cover crease)*
119 vg- 2.10
*(writing on cover)*
120 fn+ 5.00
123 g 0.90
*(writing on cover) (cover crease) (*
123 vfn 4.75
126 vfn 3.80
*(off top staple)*
127 vfn+ 5.15
132 vg+ 2.30
134 fn+ 3.30
135 vfn 3.95
136 fn+ 3.30
162 vg 2.00
165 vg- 0.95
195-196 nm- 2.35
197 nm 2.50
199 nm 2.50
200 nm 5.95
205 vfn+ 1.35
*(back cover creases)*
207 vfn- 1.40
210 vfn 1.40
*(cover crease)*
211 vfn+ 1.50
222 nm 1.75
225 nm 1.50
229 nm 1.50
234 nm 1.50
241 nm 1.50
243 vfn+ 0.90
*(corner impacted)*
244 vfn- 1.10
245 fn- 0.80
245 nm- 1.40
248-249 nm 1.50
251 nm 1.50
256 vfn 1.20
258 nm 1.25
262-263 nm 1.25
265 nm 1.25
266 nm- 1.15
267 nm 1.25
268 nm- 1.15
269 fn+ 0.85
271 nm 1.25
271 vfn- 0.80
*(back cover crease)*
272-273 vg+ 0.60
274 fn 0.75
275 nm- 1.15
277 vg 0.50
278 vfn+ 1.10
279 fn- 0.65
279 vfn+ 1.10
280 vfn- 0.90
281 fn- 0.65
283 vfn 1.00
285 nm- 1.15
286 nm- 0.95
*(back cover creases)*
287 vfn 1.00
288 nm- 1.15
289 vfn+ 1.10
290 nm 1.25
290 vfn- 0.90
291 fn 0.65
*(sticker mark)*
292 fn- 0.65
292-293 nm 1.25
294 nm- 1.15
295 fn+ 0.85
296 vg+ 0.30
*(water rippled)*
313 nm- 1.15
314 nm 1.95
315-316 nm 1.50
317 fn+ 1.00
317-318 nm 1.50
322 nm 1.25
323 nm- 1.15
324 vfn- 2.30
*(cover creases)*
325 nm 2.50
326 vfn 2.00
327 nm 1.50
329 nm- 1.40
331 nm 4.95
332 nm- 3.70
334 nm 3.95
335 nm- 1.40
336 vfn+ 3.40
337 nm 3.95
338-339 nm 2.95
340 nm 8.95
340 nm- 6.65
*(spine creases)*
341-344 nm 2.95
345 nm 4.95
346-348 nm 1.50
349 vfn+ 1.30
349 vfn+ 0.95
*(spine creases) (cover crease)*
351-358 nm 1.25
359 nm 1.75
360-361 nm- 1.15
362-366 nm 1.25
367 nm 5.95
368 nm 2.50
369 nm 3.50
370-371 nm 2.95
373-375 nm 2.50
377 nm 4.95
1st printing
378 nm 1.50
380 nm 1.25
382-385 nm 1.50
386 fn- 0.80
386-388 nm 1.50
389-390 nm 1.25
391-392 nm 0.95
393 nm 2.95
1st printing
394-399 nm 0.95
400 nm 1.95
1st printing
400 nm 1.50
2nd printing
401-402 nm 0.95
403 nm 1.25
404-414 nm 0.95
418 nm 0.95
421 nm 0.95

## INCREDIBLE HULK ANNUAL

vol.2
2 g+ 5.30
3 vg 2.70
*(small spine split)*
6 vg 1.20
8 vfn+ 2.15
9 vfn+ 0.90
*(large back cvr tear)*
15 vg- 0.50
16 nm 1.50
17 vfn+ 1.30
18 nm 1.50
19 nm 1.75
Polybagged
19 nm 0.95
Unbagged
20 nm 1.50

## INCREDIBLE HULK: FUTURE IMPERFECT

1 nm 2.95
2 nm 4.95
2 nm 2.95
*(large cover tear)*

## INDIANA JONES, FURTHER ADVENTURES OF

3 vfn+ 0.65
4-6 nm- 0.70
7-8 nm 0.75
9 nm- 0.70
10 nm 0.75
14-15 nm 0.75
16-17 nm- 0.70
20 nm 0.75
22 nm- 0.70

## INFINITY CRUSADE

1 nm 1.75
2 nm 1.25
4-6 nm 1.25

## INFINITY GUANTLET

1 nm 3.50
2 nm 2.75
3 nm 2.50
4-6 nm 1.95

## INFINITY WAR

1 nm 1.95
2-3 nm 1.75
5-6 nm 1.50

## IRON FIST

3 fn 4.75
4 fn+ 3.95
5 vfn- 4.35
6-7 vfn 3.95
8 vfn+ 5.15
10 vfn+ 5.15
12 vfn+ 4.30

## IRON MAN

3 fn- 21.00
*(small p/o of cover)*
4 fn 17.25
*(small back cvr tear) (cover creases)*
5 vg- 9.30
*(off bottom staple)*
7 fn- 14.75
8 vg 10.00
9 vg 11.00
15 vfn 14.00
16 vg 6.00
20 fn 8.95
21 vfn 7.95
21 vg- 3.30
23 vfn- 7.30
25 fn 5.95
27 vfn 7.95
28 vfn+ 8.60
29 vg+ 2.95
*(back cover stain) (back cover wrinkle)*
30 fn 3.00
*(water rippled)*
30 vfn 7.95
31 vfn 6.35
31 vfn 4.75
*(water marked)*
32 vg- 2.65
33 vfn+ 6.90
35 fn 2.85
*(browning)*
53 fn 1.70
*(cover stain) (heavy cover creases)*
58 fn- 2.40
59 fn+ 3.00
61 fn 2.70
62 vfn 3.60
63 fn- 2.40
66 vfn 3.15
69 fn 2.10
72 fn+ 1.65
73 vfn- 1.85
75 vfn 2.00
78 vfn 2.00
79 vfn- 1.85
81 vfn 1.60
*(cover tear)*
84 vfn 2.00
85-86 vfn+ 2.15
87 vfn 2.00

88 vfn- 1.85
90 vfn- 1.85
93 vfn- 1.85
97 vfn+ 1.70
109 vfn+ 1.70
110 fn+ 1.30
112 vfn+ 1.70
120 vfn 2.35
122 vfn 2.00
123 vfn 1.55
124 vfn+ 1.70
125 nm- 1.80
126 nm 1.95
127-128 nm- 1.80
129-130 nm- 1.15
131 vfn- 1.10
132 vfn 2.00
133 vfn+ 2.15
134 nm- 1.15
135 nm 1.25
136-142 nm- 1.15
145 nm- 1.15
147-148 nm- 1.15
149 nm 1.25
150 nm 1.75
151 nm 1.25
152-154 nm- 1.15
155-157 nm 1.25
158 nm- 1.15
159 nm 1.25
160-162 nm- 1.15
163 nm 1.25
164 nm- 1.15
165-166 nm 1.50
167 nm- 1.40
168 nm 1.50
169 nm 2.50
171 nm- 1.15
172-179 nm 1.25
180 nm- 1.15
181-196 nm 1.25
197-198 nm- 1.15
199 nm 1.25
200 nm 1.50
201-207 nm 1.25
208-212 nm 0.95
213 nm- 0.90
214-219 nm 0.95
220 nm- 0.90
221-222 nm 0.95
223-229 nm 1.50
231-232 nm 1.95
233-243 nm 0.95
244 nm 1.25
245-246 nm 0.75
247 nm- 0.70
248-259 nm 0.75
260 nm- 0.70
261-267 nm 0.75
268 nm- 0.70
269-274 nm 0.75
275 nm 0.95
276-279 nm 0.75

## IRON MAN AND SUB MARINER
1 vg- 34.25

## JOURNEY INTO MYSTERY
vol.1
99 vg- 12.00
*(spine tears)*
118 vg- 6.55
*(back cover creases)*
120 fn+ 10.50
*(browning)*

## KITTY PRIDE AND WOLVERINE
1 fn 2.95
1 nm 4.95
2-4 nm 3.50
5 nm- 4.20
6 nm 5.50

## MAGNETO
0 nm 4.50

## MARSHAL LAW TAKES MANHATTAN, CRIME & PUNISHMENT
(EPIC)
nn nm 2.95

## MARVEL COMICS PRESENTS
1 nm 3.50
2-5 nm 1.95
6-10 nm 1.50
11-17 nm 1.25
18 nm 1.50
19 nm 1.25
20 nm- 1.15
21-24 nm 0.95
25 nm 1.25
26 nm 0.95
27-28 nm- 0.90
29-32 nm 0.95
33 nm 1.75
34-37 nm 0.95
38 nm 1.50
39-40 nm- 1.15
72 nm 2.50
73 nm 1.95
74 nm- 1.40
75 nm 1.25
76 vfn+ 1.10
77-78 nm 1.25
79-80 nm- 1.15
81-84 nm 1.25
85 nm 2.50
86-89 nm 1.25
130 nm 0.75
132-133 nm 0.75
135-142 nm 0.75
143-152 nm 0.95
154-157 nm 0.95
159-163 nm 0.95

## MARVEL FEATURE
vol.1
3 vfn 8.80
*(corner impacted) (small cover tear)*

## MARVEL PREMIERE
1 vfn 22.25
2 vfn 14.00
5 fn+ 3.95
15 vfn 24.00
16 vfn- 6.20
17 vfn- 3.60
18-19 vfn 3.60
20 vfn+ 3.90
21 vfn 4.75
22 vfn 3.15
24 vfn- 2.90
25 fn+ 5.95

## MARVEL SPOTLIGHT
vol.1
3 vfn- 6.55
*(slight spine roll)*
4 fn 3.60
*(spine creases)*
6 vfn 16.00
7 vfn 7.95
9 vfn 6.35
12 vg 5.20
13 vfn 4.75
14 vfn 3.95
17 vfn 2.50
*(cover crease)*
18 vfn- 2.55
23 vfn+ 2.55
28 vfn+ 3.40
29 vfn+ 3.05
32 nm- 3.70

## MARVEL SUPER HERO CONTEST OF CHAMPIONS
1 vfn 2.80
2 vfn+ 3.05
3 vfn+ 3.40

## MARVEL SUPER HEROES SECRET WARS
1 nm- 2.35
2nd printing
2 nm 2.50
3 nm 1.95
4 nm 1.75
9 nm 1.50
10 nm- 1.40
11 nm 1.95
12 nm 2.50

## MARVEL TEAM UP
10 vfn- 4.40
*(ink stain on edges)*
13 fn 3.55
14 vfn 4.30
*(cover crease)*
15 vfn- 5.50
16 vfn 4.75
17 vfn 3.35
*(corner impacted)*
18 vfn- 3.90
*(slight spine roll)*
19 fn+ 3.95
20 vfn+ 3.40
*(ink stain on edges)*
22 fn+ 3.30
65 vfn+ 3.90
67-68 nm- 1.80
69 vfn+ 2.15
70 vfn- 1.85
89 fn+ 1.00
100 nm- 3.25
117 nm- 3.25
128 fn+ 0.65
129-132 nm- 0.90
133 vfn+ 0.80
134 nm 0.95
135 nm- 1.15
136-137 nm- 0.90
139 vfn+ 0.80
140 nm- 0.90
141 nm 1.50
142 nm- 1.15
143 nm- 0.90
144 vfn 0.75
145-147 nm- 0.90
148 nm- 1.15
149 nm- 1.40
150 nm- 3.25

## MARVEL TEAM UP ANNUAL
3 vfn- 1.85
6 nm- 1.40
7 vfn- 1.10

## MARVEL TWO IN ONE
10 vfn- 3.60
84 vfn- 0.70

## MARVEL TWO IN ONE ANNUAL
2 vfn- 6.55
*(cover crease)*
7 nm- 2.75

## MARVELS (Limited Series)
0 nm 2.50
1-2 nm 7.95
3 nm 4.95
4 nm 3.50

## METROPOL
(EPIC) vol.1
1 nm- 1.15
4 nm 1.25

## MOON KNIGHT, MARC SPECTOR
26 nm 0.95
27 nm- 0.90

## MORBIUS
16-17 nm 0.95

## NAMOR
1 nm- 2.75
2 nm 1.75
3 nm- 1.65
4 nm- 1.40
5 nm- 1.15
6 nm- 0.90
7 nm 0.95
8 nm 1.50
9 nm 0.95
10 nm 1.95
11 nm 0.95
12 nm- 1.80
13-14 nm 0.95
15-16 nm 1.25
17-20 nm 0.95
21 nm 1.25
22 nm- 1.15
23-25 nm 1.25
27 nm 1.95
28 nm 1.50
30 nm- 1.40
31-32 nm 0.95
33 nm 0.75
35-36 nm 0.75
39-49 nm 0.75
50 nm 1.95
Collector's
51-56 nm 0.95

## NAMOR ANNUAL
3 nm 0.95
Unbagged

## NEW MUTANTS
1 nm- 3.70
2 vfn+ 2.15
3 nm- 2.35
4-6 nm 1.95
7 nm 2.95
8-10 nm 1.95
11 nm 1.50
12 nm- 1.40
13 nm 1.50
14 nm 1.95
16 vfn- 1.40
18 nm 1.95
19 nm- 2.35
20 nm- 1.80
21 nm 2.95
22-23 nm 1.50
24 nm- 1.40
29 nm- 1.65
30 nm 1.50
31 nm 1.75
32 nm 1.50
33 nm- 1.40
34-35 nm 1.50
36-40 nm 1.75
41 nm- 1.15
42-45 nm 1.25
46 nm 1.50
47 nm- 1.15
48-49 nm 1.50
49 vfn- 1.10
50-51 nm 1.25
52-56 nm 0.95
57 nm 1.25
58 nm 0.95
59 nm 1.75
60 nm 1.35
*(sticker residue)*
61 nm- 1.40
62 nm 1.25
65 nm 0.95
66-68 nm- 0.90
78 nm 0.95
82 vfn+ 0.80
83 nm 0.95
86 nm- 6.45
87 nm- 14.00
1st printing
88 nm- 5.55
89 nm- 5.10
90 nm 5.50
91 nm 4.95
92 nm 3.50
93-94 nm 5.50
95-97 nm 3.95
98 nm 4.95
99 nm 3.95
100 nm 2.95
1st printing
100 nm 1.50
3rd printing

## NEW MUTANTS ANNUAL
1-2 vfn 2.35
3 nm- 1.80
4 nm 1.95
5 nm 4.50
6 nm 1.95
7 nm 1.25

## NEW WARRIORS
2 nm- 4.60
*(small back cvr tear)*
12 nm- 1.15
14 nm 1.25
15 nm 0.95
16 nm- 0.90
17 nm 1.25
18 nm 0.95
19 nm 1.25
20 nm 0.95
21 nm- 0.90
22 nm 0.95
23 nm- 0.90
24 nm 0.95
25 nm 1.95
26-27 nm 0.95
29-30 nm 0.95
31 nm- 0.90
32 vfn+ 0.80
33 nm- 0.90
35 nm 0.95
37 nm 0.95
40 nm 1.50
Direct Market
41-42 nm 0.95
51 nm 0.95

## NEW WARRIORS ANNUAL
4 nm 1.75

## NICK FURY, AGENT OF SHIELD
vol.1
1 vfn 21.50
*(interior cvr stain)*
6 fn+ 3.65
6 vg- 1.80
8 g+ 1.20
10 vg- 1.80
11 vg+ 1.85
13 fn- 1.65
*(corner impacted)*
18 g+ 1.45

## NIGHT THRASHER
1 nm 1.75
2-9 nm 0.95
10 nm 1.25
13-16 nm 1.25

## NORTHSTAR (Limited Series)
1 nm 1.25

## NOVA
vol.2
1 nm 1.95
Collector's
2-3 nm 1.25
5 nm 1.25

## PUNISHER
1 nm- 9.25
2 nm- 5.55
5 vfn+ 3.40
12 nm 3.50
13 nm 2.95
50 nm 1.25
51-56 nm 0.75
57 nm 1.50
58-63 nm 0.75
71 nm- 0.70
75 nm 1.50
81-82 nm 0.75
84 nm 0.75
86 nm 1.50
89 nm 0.75
91-92 nm 0.75

## PUNISHER (Limited Series)
1 nm- 28.00
1 vfn+ 18.25
*(corner impacted)*
2 vfn- 14.50
3 vfn+ 8.60
4 vfn+ 6.50
5 fn+ 3.15
*(cover creases)*
5 nm- 5.55

## PUNISHER 2099
1 nm 1.25
2-8 nm 0.75

## PUNISHER WAR JOURNAL
1 vfn+ 6.20
*(cover crease)*
2 nm 4.95
3 nm 3.95
4-5 nm 2.95
6 nm 5.50
7 nm 4.50
8 nm 2.50
9-10 nm 1.95
47 nm 1.25
50 nm 1.50
70 nm- 0.90

## PUNISHER WAR ZONE
1 nm 2.50
2 nm 1.50
3 nm 1.25
6 nm 1.25
24 nm 1.25

## PUNISHER/BATMAN DEADLY KNIGHTS
nn nm 2.95
John Romita Jr art

## REN & STIMPY
2 vfn- 4.35
3 nm 4.95
4 nm 3.95
5-7 nm 3.50
8 nm 2.95
10 nm 2.95
11-15 nm 1.95
23 nm- 1.15

## SABRETOOTH (Limited Series)
1 nm 3.50
2 nm 2.95
4 nm 2.95

## SABRETOOTH CLASSICS
3 nm- 0.90

## SACHS & VIOLENS (Limited Series)
(EPIC)
1 nm 1.95

## SILVER SURFER
vol.1
4 vfn 200.00
*(cover crease)*

## SILVER SURFER
vol.2
1 fn 4.15

## SILVER SURFER
vol.3
1 nm 6.95
2 vfn+ 2.70
*(cover crease)*
3-4 nm 2.50
5-6 nm 1.50
7 nm 1.95
8-10 nm 1.50

Remember - Any grade comments listed are an additional defect to the grade

11 nm- 1.15
12-13 nm 1.25
14 nm 1.50
15 nm 3.50
16 nm- 2.35
17-18 nm 1.95
20 nm 1.50
21 nm 1.25
22-24 nm 1.50
25 nm 1.95
26-27 nm 1.25
28 nm- 1.15
29-30 nm 1.25
31 nm 1.75
32 nm- 0.90
33 nm 1.25
35 nm- 4.15
(water marked)
36 vfn+ 2.55
37 nm 1.45
(water marked)
38 nm 3.95
38 nm 2.95
(water marked)
39 nm- 1.15
39 vfn+ 0.80
(water marked)
40 nm- 1.80
41 nm- 1.65
42 nm 1.75
42 nm 1.30
(water marked)
43 nm 1.75
46 nm 3.50
47 nm 2.50
47 nm- 1.75
(water marked)
48 nm 1.50
49 nm 1.75
50 nm 3.50
1st printing
51-55 nm 1.75
56-57 nm 1.50
58 nm 1.75
58 vfn- 1.30
59 nm 1.50
60 nm 1.25
61-62 nm 0.95
63 nm 1.25
64 nm 0.95
67-68 nm 0.75
71 nm 0.95
72-74 nm 0.75
77 nm- 0.70
79 nm 0.75
81-82 nm 0.75
84-96 nm 0.75

## SILVER SURFER (Limited Series)

2 fn+ 1.65

## SILVER SURFER ANNUAL

1 nm 3.95
3 vfn+ 1.50
4 nm- 1.65
5 nm 1.50
6 nm 1.75
Polybagged

## SILVER SURFER/WARLOCK RESURRECTION

1-3 nm 1.50

## SPECTACULAR SPIDERMAN

1 fn- 10.50
(cover creases)
1 nm- 23.25
1 vfn- 14.50
(cover creases)
5 nm- 5.10
6 vg 2.20
12 fn 1.60
(heavy cover creases)
44 nm- 3.25
48-49 nm- 3.25
52 nm 3.50
53 nm- 2.35
55 vfn+ 2.15
60 nm- 3.25
62 nm- 1.65
69 nm 3.95
70 nm- 3.25
75 nm- 2.35
76 nm- 1.80
77 nm 2.95
78-79 nm 1.95
80 vfn+ 1.70
81 nm- 4.20
82 nm 4.50
83 nm- 5.55
90 nm- 1.80
91 fn+ 1.30
92-94 nm- 1.80
95-96 nm 1.95
97-98 nm 1.25
104 nm- 1.15
120 nm 1.25
123 nm- 1.15
125-126 nm 1.25
127 nm- 1.15
128 nm 1.25
131-132 nm 3.25
140 nm- 1.40
141 nm 1.95
142 nm 1.50
143 nm 1.95
145 nm 0.95
146 nm 1.50
147 nm 3.50
148-150 nm- 0.90
152 nm- 0.90
154 nm 0.95
155 nm- 0.90
156 nm 0.95
157 nm- 0.90
158 nm- 3.25
159 vfn+ 2.15
160 nm 1.75
161-164 nm 1.50
165-166 nm 0.95
167 nm- 0.70
(cover tear)
170 nm 1.50
174-176 nm 0.95
178 vfn+ 1.10
179-184 nm 0.95
195-197 nm 0.75
199 nm 0.75
204-206 nm 0.75
208-210 nm 0.75
213 nm 0.75
213 nm 1.75
Collector's
214-215 nm 0.95

## SPECTACULAR SPIDERMAN ANNUAL

4 nm 2.95
7-8 nm 1.95
9 vfn+ 1.50
10 vfn+ 1.70
11 nm 1.25
12 nm 1.50
13 nm 0.95
Unbagged

## SPIDERMAN

1 nm 2.95
Black cover
1 nm 2.50
Green cover
2-3 nm 2.50
4-5 nm 2.25
6 nm 2.50
7 nm 2.25
8 nm 1.75
9-10 nm 1.95
12 nm- 1.80
13-14 nm 1.95
15 nm 1.25
16-17 nm 1.50
18-22 nm 1.25
25 nm 1.25
26 nm 1.95
28-31 nm 1.25
32 nm- 1.15
33 nm 1.25
35-36 nm 1.25
38-42 nm 1.25
44 nm 0.95
46 nm 1.25
Collector's

## SPIDERMAN SPECIAL EDITION: TRIAL OF VENOM

1 nm 7.95

## SPIDERMAN UNLIMITED

1 nm 2.75
2 nm- 2.35
3-5 nm 2.50

## SPIDERMAN VS WOLVERINE

1 vfn+ 7.75

## SPIDERMAN, LETHAL FOES OF

1 nm 1.25
3-4 nm 1.25

## SPIDERMAN: WEB OF DOOM

1 nm 0.95

## STAR TREK

1 nm 3.50
1 vfn- 2.55
2 vfn- 1.85

## STAR WARS

1 fr 1.00
4 g+ 0.95
5 vfn+ 3.05
6 fn+ 1.95
7 nm- 2.75
8 nm 2.95
9 vfn+ 2.55
10 nm 2.95
11 vfn 2.00
16 nm- 2.75
17-19 nm- 1.80
22 nm- 1.65
23 vfn+ 1.50
24-25 nm- 1.65
26-27 vfn+ 1.50
28 nm 1.75
29 vfn+ 1.50
38 fn- 1.05
40 vfn 1.20
43 vfn 1.10
(cover crease)
44 vfn+ 1.30
45-48 nm 1.50
48 vfn- 1.10
52 nm 1.50
53 vfn- 1.10
54 nm- 1.40
55 vfn 1.20
56 vfn+ 1.15
(cover crease)
57 vfn+ 1.30
58 nm- 1.40
61 vfn 1.20
65 vfn+ 1.30
74 nm- 1.15
77 nm 1.25
82 vfn+ 1.10
87 vfn 1.00
88 fn- 0.65
91 nm- 1.15
96 vfn+ 1.10
106 g+ 0.65

## STAR WARS ANNUAL

3 vfn- 1.10

## STRANGE TALES

vol.1
137 vg- 3.85
(cover creases)
138 fn- 7.15
(cover crease)
138 vfn+ 13.00
142 vfn- 9.15
145 vg 5.00
148 vg- 3.50
(browning)
152 vg+ 3.70
(slight browning)
155 vfn- 6.55
(small back cvr tear)

## SUB MARINER

1 fn 26.75
(cover crease) (sticker residue) (browning) (
1 vg 21.75
(browning)
2 fn- 18.50
3 fn+ 9.30
(cover creases)
4 vg+ 6.95
5 fn+ 9.30
(cover creases)
6 fn+ 8.30
7 vfn+ 10.75
8 vfn- 12.75
9 vfn- 9.15
10 fn- 6.65
11 fn 3.00
(water rippled)
12 vfn 7.95
13 vg 4.00
14 fn- 6.75
(cover mark)
15 vg+ 3.25
16 vg- 1.85
(off top staple)
17 fn 3.35
(centre page loose)
18 fn 4.15
19 vfn- 5.10
20 fn+ 4.60
21 fn+ 2.30
(heavy cover crease)
22 vg- 1.65
23 fn+ 3.65
24 vg 2.00
25 fn+ 3.30
26 vg+ 1.40
(light subs. crease)
27 vg- 1.30
28 vg- 1.05
(cover stain)
29-30 vg- 1.30
31 fn- 2.10
32 vg- 1.30
33 g+ 1.05
34 vg 4.00
35 vg- 2.30
36 g+ 1.05
37 g 0.80
38 vg- 1.30
39 g 0.80
40 vg 1.15
(cover stamp) (cover mark) (7
42 g+ 0.95
43 g 1.30
44 vg 1.40
45 g+ 0.95
46 fn+ 2.35
47 vg+ 1.65
48 fr 0.25
49 vg- 1.15
50 vg- 1.65
51-53 vg- 0.95
54 g+ 0.80
55 g 0.60
56 fn- 1.25
(cover creases)
57-58 g 0.60
59 fn 2.10
61 vfn- 1.85
62 vg- 0.85
63 g 0.50
64 vg 1.00
65-66 vg+ 1.15
67 vg 1.00
68 vg- 0.85
69 fn 1.75
70 fn+ 1.95

## TALES OF SUSPENSE

44 fn+ 105.00
52 vg- 20.50
83 vfn- 10.25
(browning spine)

## THANOS QUEST

1 nm 6.95
1st printing
1 nm 3.95
2nd printing

## THOR

126 vg 18.50
(slight browning)
140 vfn- 14.50
148 vg+ 6.95
149 fn+ 9.95
151 vg- 4.15
158 fn+ 12.00
(browning)
163 fn 3.60
(subscription crease)
169 vfn+ 10.75
170 g 1.60
172 vfn- 4.95
(writing on cover)
174 fn 3.05
(back cover creases) (back cover stain)
175 fn 4.75
179 g 1.60
180 fn+ 5.95
181 fn 2.70
(water rippled)
188 fn- 2.40
(rusty staples)
217 fn 2.10
220 vfn 2.80
222 fn- 2.40
231 fn+ 1.30
232 vfn- 1.40
233 nm- 1.80
234-235 vfn+ 1.70
237-238 nm- 1.80
239 vfn+ 1.70
241 vfn 1.55
242 fn+ 1.30
243 vfn+ 1.70
244 vfn- 1.40
245 fn- 1.05
246 vfn+ 1.70
247 vfn 1.55
248 vfn+ 1.70
249 fn 1.15
251 vfn- 1.10
252 vg 0.60
257-258 vfn- 1.10
268 nm- 1.40
286 vfn+ 1.30
297 vfn- 1.10
303 vfn- 0.90
307 vfn 1.00
308 nm 1.25
314 vfn 1.00
320 fn+ 0.85
321 vfn- 0.90
322 nm- 1.15
323-326 vfn+ 1.10
327-331 nm 1.25
332 nm- 1.15
333 fn+ 1.30
334 nm 1.25
335 vfn+ 1.10
336 vfn- 0.90
337 nm- 3.70
338 nm- 1.80
339 vfn+ 1.30
340-341 nm- 1.15
342-345 nm 1.25
346 nm 0.95
347-348 vfn+ 0.80
349 vfn 0.75
350-352 nm- 0.90
353 fn+ 0.65
354-361 nm- 0.90
362-363 nm 0.95
364 vfn+ 0.80
365 vfn 0.75
366-367 nm 0.95
368-369 nm 0.75
370 vfn+ 0.65
371-372 nm 0.75
373 nm 2.95
374 nm- 3.25
375-376 nm 0.75
377 vfn+ 0.65
378-381 nm- 0.70
382 nm- 1.40
383-384 nm 0.75
385 nm 0.95
386-387 nm 0.75
388 vfn+ 0.65
389-399 nm 0.75
400 nm 1.50
401-404 nm 0.75
405 nm- 0.70
406-407 nm 0.75
408 nm- 0.70
409-410 nm 0.75
411 fn+ 3.30
413 nm- 0.70
414-419 nm 0.75
420 nm- 0.70
421-426 nm 0.75
427-428 nm 0.95
429 nm- 0.90
430 nm 0.95
431 nm 0.75
432 nm 1.95
433 nm 1.75
434 nm- 0.70
435-441 nm 0.75
448 nm- 0.70
449 nm 0.75
453-458 nm 0.75
459 nm- 1.15
460 nm- 0.70
461 nm 0.75
463-467 nm 0.75
468 nm 1.50
469 nm 0.95
471-473 nm 0.75
474 nm 0.95
475 nm 1.25
475 nm 1.75
Collector's
476-477 nm 0.95

## THOR ANNUAL

3 fn+ 5.00
14-15 vfn- 1.30
16 vfn+ 1.50

## THOR CORPS

1-3 nm 1.25

## THUNDERSTRIKE

1 nm 1.95
4-5 nm 0.75
12-13 nm 0.95
13 nm 1.50
Double feature

## VENOM: LETHAL PROTECTOR

1 nm 2.50
2-6 nm 1.75

## VENOM: NIGHTS OF VENGEANCE

1 nm 1.95

## VENOM: THE MACE

2 nm 1.75

## VENOM: THE MAD NEDS

3 nm 1.95

## VISION (Limited Series)

1 nm 1.25

## VISION AND SCARLET WITCH (Limited Series)

vol.1
3 nm- 1.15
4 nm- 1.40

## VISION AND SCARLET WITCH (Limited Series)

vol 2

1 vfn+ 1.10
2 nm- 0.70
3 vfn+ 0.65
4-10 nm 0.75
11 vfn+ 0.65
12 nm 1.25

## WAR MACHINE
1 nm 0.95
1 nm 1.95
Collector's
6 nm 0.95

## WARLOCK
1 vg- 6.60
12 fn- 2.65
13 nm- 4.60

## WEB OF SPIDERMAN
1 vfn- 4.00
*(writing on back cvr) (back cover stamp) (ink stain on edge) (6*
2 vfn+ 3.05
3 nm 3.50
4-8 nm 2.95
9-11 nm 2.50
12 nm- 2.35
13 nm 2.50
14-15 nm- 2.35
17-18 nm- 1.80
30 vfn+ 3.90
31 nm- 3.25
35-36 nm 1.75
38 fn 1.50
40 vfn+ 1.50
42 vfn+ 1.30
43 vfn- 1.10
44-45 nm 1.50
46 nm 1.75
47 nm 1.95
48 nm 2.95
50 nm 1.50
51 vfn+ 1.10
58 nm- 1.15
61 vfn- 1.10
62 vfn- 0.70
65 nm- 0.90
70 nm- 0.90
80 nm 0.95
83 nm 0.95
95 nm 0.75
97-99 nm 0.75
100 nm 1.75
101-105 nm 0.75
106 vfn+ 0.65
107-111 nm 0.75
113 nm 1.75
Collector's
113 vfn- 0.65
*(unbagged)*
Collector's
115 nm 0.95

## WEB OF SPIDERMAN ANNUAL
2 vfn+ 2.55
5 nm 1.50
6 nm 1.75
7 nm- 1.40
8 nm 1.50
10 nm 1.95

## WEREWOLF BY NIGHT
6 vg- 0.80
*(p/o of cover)*
8 vg- 0.95
9 vg+ 1.25
*(writing on back cvr)*
10 vg 1.05
*(writing on back cvr)*
11-12 vg- 0.60
*(writing on back cvr)*
13 vg 0.90
*(writing on back cvr)*

## WEST COAST AVENGERS (Limited Series)
1 nm- 3.25
2 nm 2.95
3 nm 3.50
4 nm 2.95

## WHAT IF ?
vol.1
1 vfn 6.35
2 fn+ 2.65
3 fn- 1.85
6 vg- 0.85
16 vfn- 1.40
27 nm- 3.25
28 vfn 3.95
30 nm 2.50
35 nm- 2.75
40 vfn- 1.30

## WOLVERINE
1 nm 9.50
2 nm 4.50
3-4 nm 3.95
5 nm 3.50
6 nm 2.95
7 nm 3.50
8-9 nm 2.95
11-16 nm 2.95
17 nm 2.50
18-23 nm 1.95
24-30 nm 1.75
31-39 nm 1.50
40 nm 1.75
41 nm 3.95
1st printing
42 nm 2.50
1st printing
43 nm 2.50
44 nm 1.50
45-46 nm 1.95
47 nm 1.50
48-49 nm 1.95
50 nm 2.95
51-69 nm 1.50
73-74 nm 1.50
75 nm 3.95
82 nm 1.50
84 nm 1.50

## WOLVERINE (Limited Series)
1 vfn+ 6.90
*(cover creases)*
2 nm- 6.45
3 nm 6.95
4 nm- 7.40

## WOLVERINE BATTLES THE INCREDIBLE HULK
1 nm 3.95
2nd printing

## WOLVERINE SAGA
1-4 nm 1.95

## WOLVERINE SPECIAL EDITION THE JUNGLE ADVENTURE
nn nm 3.50

## WOLVERINE/PUNISHER DAMAGING EVIDENCE
1-2 nm 1.25

## WOLVERINE INNER FURY
nn nm 3.95

## X-FACTOR
1 nm 4.50
2 nm- 2.75
3-4 nm 2.75
5-7 nm 3.25
8-9 nm 1.95
10-12 nm 2.50
13-19 nm 1.75
20 nm 1.25
21 nm 1.50
22 nm- 1.15
24 nm 3.50
25 nm 2.50
26 nm 1.95
27-34 nm 1.50
35 nm 1.25
36 nm 1.50
38 nm- 2.35
39 nm 1.95
40 nm 2.50
41-43 nm 1.50
44-46 nm 1.25
47 vfn 1.00
48-49 nm 1.25
50-53 nm 1.95
54-55 nm 1.25
56 nm- 0.90
57 nm 1.25
58-59 nm 0.95
60 nm 3.75
1st printing
61 nm 2.75
62 nm 1.95
63 nm 3.50
64-65 nm 2.75
67 nm 2.75
68 nm 2.50
69 nm 1.25
70 nm 0.95
71 nm- 1.80
1st printing
72 nm 1.25
73-74 nm 0.95
75 nm 1.50
75 nm- 0.85
*(subscription crease)*
76 nm- 0.90
77-78 nm 0.95
80-83 nm 0.95
84-85 nm 1.50
Polybagged
86 nm 1.25
Polybagged
87 nm 1.25
88-91 nm 0.95
92 nm 3.25
93-94 nm 0.95
95-99 nm 0.75
100 nm 2.50
Collector's
100 vfn- 1.85
Collector's
101 nm 0.75
102-103 nm 0.95

## X-FACTOR ANNUAL
1 nm 2.50
1 vfn- 1.85
2 nm- 1.80
3-7 nm 1.50
8 nm 0.95
Unbagged

## X-FORCE
1 nm 1.95
Gideon/Sunspot
1 nm 1.25
Unbagged
2 nm 1.50
3-5 nm 1.25
6-15 nm 0.95
16-18 nm 1.50
Polybagged
18 nm 0.75
Unbagged
19-24 nm 0.75
26 nm 1.50
27-30 nm 0.75
33 nm 0.75
34-37 nm 0.95
39 nm 0.95
40 nm 1.25
Deluxe Format

## X-FORCE ANNUAL
1 nm 1.50

## X-MEN
1 nm 0.95
Cover A
Jim Lee art
1 nm 0.95
Cover B
Jim Lee art
1 nm 0.95
Cover C
Jim Lee art
1 nm 1.75
Cover E
Double gatefold cover, Jim Lee art
2-5 nm 1.50
Jim Lee art, John Byrne script, 1st app. Maverick
6-8 nm 1.25
Last Jim Lee art
9 nm 1.50
X-over with Ghost Rider #26
10-11 nm 1.25
12 nm 1.50
Art Thibert art
13 nm 1.25
Art Thibert art
14 nm 1.50
Polybagged
X-Cutioner's Song part 3, continued in X-Force #16
14 nm 0.75
Unbagged
X-Cutioner's Song part 3, continued in X-Force #16
14 nm 0.95
Unsealed
X-Cutioner's Song part 3, continued in X-Force #16
15 nm 1.25
Polybagged
X-Cutioner's Song part 6, continued in X-Force #17
15 nm 0.75
Unbagged
X-Cutioner's Song part 6, continued in X-Force #17
15 nm 0.95
Unsealed
X-Cutioner's Song part 6, continued in X-Force #17
16 nm 1.25
Polybagged
X-Cutioner's Song part 11,continued in X-Force #18
16 nm 0.75
Unbagged
X-Cutioner's Song part 11,continued in X-Force #18
17-23 nm 0.75
26 nm 1.25
Bloodties part2
27-28 nm 0.75
Sabretooth appears
34-35 nm 0.95

## X-MEN 2099
1 nm 1.50
Foil stamped cover
2 nm 0.95
3-7 nm 0.75
8-9 nm 0.95
9 nm 1.25
Dirt Bagged ed.
10-13 nm 0.95

## X-MEN ADVENTURES
1 nm 1.25
2 nm 0.95
3-14 nm 0.75
15 nm 1.25

## X-MEN ADVENTURES SEASON II
1-3 nm 0.75
4-5 nm 0.95
6-8 nm 0.75
9-10 nm 0.95

## X-MEN AND ALPHA FLIGHT (Limited Series)
1 nm 1.95
ND DS, Paul Smith art

## X-MEN AND THE MICRONAUTS
1 nm 1.25
*(sticker damage)*
ND Guice art
2 nm- 1.40
ND Guice art
4 nm 1.50
ND

## X-MEN AND THE NEW TEEN TITANS
1 nm- 5.55
ND 64 pages, Teen Titans, X-Men, Deathstroke

## X-MEN ANNUAL
1 nm 1.50
ND Shattershot part 1, Jim Lee cover & art layouts

## X-MEN CLASSICS (Limited Series)
1-3 nm 2.95
ND Neal Adams reprints

## X-MEN SPECIAL EDITION
1 nm- 6.45
ND scarce, reprints Giant size #1 plus new story

## X-MEN UNLIMITED
1 nm 2.95
ND 64 pages
2-3 nm 3.25
ND 64 pages Sabretooth appears

## X-MEN VS DRACULA
1 nm 1.25

## X-MEN VS THE AVENGERS (Limited Series)
1 nm- 1.40
ND
3-4 nm 1.25
ND

## X-MEN, THE UNCANNY
11 g- 12.00
1st app. The Stranger
12 fr 6.50
Origin & 1st app. Juggernaut, origin Professor X
14 vg 25.25
*(writing on cover)*
1st app. Sentinels
16 vfn- 33.00
3rd app Sentinels
18 fn+ 30.00
19 vg 15.25
*(writing on cover) (writing on back cvr) (*
1st app. Mimic
21 fn+ 23.25
Lucifer appears
22 g 7.00
Count Nefaria appears
24 vg- 9.30
*(spine split)*
1st app. the Locust
27 g+ 10.75
Spiderman appears
28 fn- 24.00
1st app. The Banshee
28 pr 2.25
1st app. The Banshee
29 pr 1.50
30 vg 10.75
*(writing on back cvr)*
31 g 5.00
31 vg- 8.30
32 g+ 6.65
33 pr 1.25
Dr. Strange appears
33 vg 10.00
Dr. Strange appears
34 pr 1.25
34 vg 10.00
35 vg 14.00
Spiderman appears
36 vg 6.00
*(subscription crease)*
36 vg+ 11.50
37 g+ 6.65
38 vfn- 19.75
*(cover crease)*
40 vg- 8.30
41 vg 9.00
42 vg+ 10.50
Death of Changeling disguised as professor x
43 fn 13.50
44 fn- 12.00
45 fn 13.50
Story continues in Avengers #53
46 g 4.00
47 fn- 8.50
*(off bottom staple)*
50 fn 10.75
*(browning)*
Scarce, Steranko art
51 fn 15.00
Steranko art
52 fn- 7.95
53 fn- 13.25
Barry Smith art
54 vfn- 16.50
1st Living Pharaoh, 1st Alex Summers
55 fn- 7.95
Barry Smith cover
57 fn 12.00
Neal Adams art
58 fn- 10.50
Neal Adams art
59 vg+ 9.30
Neal Adams art
60 fn+ 13.25
Neal Adams art, 1st app. Sauron
60 vg 8.00
Neal Adams art, 1st app. Sauron
61 fn 9.55
*(staple reinforced)*
Neal Adams art
62 fn+ 13.25
Neal Adams art, Ka-Zar x-over
62 vg+ 5.55
*(subscription crease)*
Neal Adams art, Ka-Zar x-over
63 fn- 6.35
*(subscription crease)*
Neal Adams art, Ka-Zar x-over
63 g 4.00
Neal Adams art, Ka-Zar x-over
64 fn 10.50
1st app. Sunfire
64 vg 7.00
1st app. Sunfire
65 g 4.00
Neal Adams art
65 vg 8.00
Neal Adams art
66 fn 8.05
*(back cover crease)*
Scarce, X-Men vs Hulk
69 vg+ 4.65
52 pages scarce, reprints #16,19
70 g 2.00
52 pages scarce, reprints #17,18
84 vfn- 5.80
Reprints #36
85 fn+ 5.30
Reprints #37
86 vfn 6.35
Reprints #38
91 fn+ 4.00
*(cover stain)*
Reprints #43
93 vfn- 5.10
Reprints #45
96 vfn 9.00
*(slight spine roll)*
96 vg- 4.15
97 fn- 5.30
97 vfn- 7.30
98 fn+ 7.95
Sentinels appear
99 fn 5.95
100 fn 6.60
*(writing on cover)*
New X-Men vs Old X-Men
101 fn 7.00
*(sticker residue)*
1st app. Phoenix
102 fn 5.95
LD Origin Storm
102 vfn 7.95
LD Origin Storm

103 vfn 9.55
ND
106 vfn- 8.75
ND
108 vfn+ 11.25
1st John Byrne on X-Men
108 vfn- 7.60
*(off top staple)*
1st John Byrne on X-Men
109 vfn- 7.30
1st app. Vindicator, John Byrne art
111 nm- 5.55
John Byrne art
112 vfn 4.75
John Byrne art, George Perez cover
113 vg 2.40
John Byrne art
114 vfn+ 5.15
Ka-Zar appears, John Byrne Art
115 fn 3.20
*(cover crease)*
Ka-Zar appears, John Byrne Art
116 fn+ 3.95
Ka-Zar appears, John Byrne Art
117 vfn 4.75
Origin Professor X retold, John Byrne art
118 vfn+ 5.15
John Byrne art
119 vg 2.40
John Byrne art
120 fn+ 9.95
1st app. Alpha Flight (cameo), John Byrne art
120 vg 6.00
1st app. Alpha Flight (cameo), John Byrne art
124 fn 2.70
John Byrne art
125 vfn- 2.95
*(cover crease)*
John Byrne art
128 fn 2.70
John Byrne art
130 vfn+ 6.50
1st app. Dazzler, John Byrne art
131 vfn+ 3.90
John Byrne art
132 vfn- 3.30
John Byrne art
133 nm- 5.55
John Byrne art
134 vfn 3.60
John Byrne art
134 vg 1.80
John Byrne art
135 vfn+ 4.30
Dr. Strange, Spiderman, Silver Surfer cameos
135 vg 2.00
Dr. Strange, Spiderman, Silver Surfer cameos
136 vfn+ 3.90
John Byrne art
138 fn+ 3.65
John Byrne art
138 vg+ 2.55
John Byrne art
139 nm- 6.45
Kitty Pride joins team,Alpha Flight app. Byrne art
139 vg 2.80
Kitty Pride joins team,Alpha Flight app. Byrne art
140 vfn+ 6.00
Brief origin Wolverine, John Byrne art
142 fn+ 5.95
ND Days Of Future Past, John Byrne art
142 vg- 2.95
ND Days Of Future Past, John Byrne art
144 vfn+ 2.15
Brent Anderson art
145-146 nm- 2.35
147 nm 2.50
148 fn- 1.35
Spiderwoman, Dazzler appear
148 vfn- 1.85
Spiderwoman, Dazzler appear
149 nm- 2.35
150 nm 2.95
DS Magneto appears
151-153 nm- 2.35
154 nm 2.50
155 nm- 2.00
*(cover stamp)*
155 vg+ 1.15
157 nm 2.50
Phoenix reborn
158 nm- 3.70
1st app. Rogue in X-Men
159 nm- 2.75
Dracula vs X-Men. Sienkiewicz art
161 nm- 3.25
Origin Magneto
162-163 nm 3.50
Scarce, 1st app. Binary
164 fn- 1.85
Scarce, Carol Danvers as Binary
164 nm 3.50
Scarce, Carol Danvers as Binary
165 nm 3.95
1st Paul Smith art
165 vfn- 2.90
1st Paul Smith art
166 nm 4.50
DS, Paul Smith art
167 nm 3.95
Paul Smith art
168 fn- 1.70
*(cover creases)*
1st Madelyne Pryor, Paul Smith art
168 nm 3.95
1st Madelyne Pryor, Paul Smith art
169 nm- 3.25
Paul Smith art
169 vg- 1.15
Paul Smith art
170 fn+ 2.35
Paul Smith art
170 nm- 3.25
Paul Smith art
171 fn 2.70
Rogue joins X-Men, Walt Simonson art
171 nm 4.50
Rogue joins X-Men, Walt Simonson art
172 nm 4.95
LD, Wolverine story, Paul Smith art
172 vg 2.00
LD, Wolverine story, Paul Smith art
173 vfn- 3.60
Wolverine cover, Paul Smith art
174 fn 2.10
174 nm 3.50
175 nm 4.95
DS, anniversary issue
176-177 nm 2.95
LD
178 g 0.60
LD
178-179 nm 2.95
LD
180 nm- 2.75
LD
180 vfn+ 2.05
*(spine creases)*
LD
181 fn- 1.35
LD
181 vfn- 1.85
LD
182-183 nm 2.50
LD
184 nm- 2.35
LD
184 nm- 1.65
*(corner impacted)*
LD
185 vfn+ 2.15
LD, Storm loses powers
186 nm 1.95
DS, Barry Windsor Smith art
187 fn+ 1.30
187-188 nm 1.95
189 g+ 0.50
189 vfn+ 1.70
190 fn- 1.05
190 vfn+ 1.70
191 fn+ 1.30
191-192 nm 1.95
192 vfn 1.40
*(slight spine roll)*
193 nm 3.50
DS, 100th anniversary issue
194 nm- 1.80
Juggernaut appears
195 fn+ 1.30
Power Pack x-over
195 nm 1.95
Power Pack x-over
195 vg+ 0.90
Power Pack x-over
196-198 nm 2.50
Barry Smith art
199 nm 2.95
very LD
200 nm 4.50
LD DS, Magneto on trial
202-203 nm 3.95
LD Secret Wars x-over
204 nm 2.95
205 nm 5.50
Barry Smith art, Wolverine story
206 nm 2.50
207 nm 2.95
208 g+ 0.65
208-209 nm 2.50
210 nm 5.95
Mutant Massacre tie-in
211 fn- 3.15
Mutant Massacre tie-in, Colossus kills
211 nm 5.95
Mutant Massacre tie-in, Colossus kills
212 g 1.60
Mutant Massacre tie-in, Wolverine & Sabretooth
212 nm 7.95
Mutant Massacre tie-in, Wolverine & Sabretooth
213 nm 8.95
Mutant Massacre tie-in, Wolverine & Sabretooth
214 nm 2.50
Barry Smith art
214 vg- 0.85
Barry Smith art
215 nm 2.50
Alan Davis art
216-218 nm 1.95
219 nm- 2.75
Havok joins the X-Men
220-221 nm 1.95
222 nm 3.95
Wolverine bayyles Sabretooth
223 nm 1.50
224 fn+ 1.30
LD
224-225 nm 1.95
Fall of the Mutants
226 nm 2.50
LD DS, Fall of the Mutants
227 nm 1.95
Fall of the Mutants
228-229 nm 1.50
229 vfn- 1.10
230-232 nm 1.50
233-234 nm 1.95
235-237 nm 1.50
238 fn 0.90
238 nm 1.50
239 nm 1.95
Inferno x-over
239 vg+ 0.90
Inferno x-over
240 nm 1.95
Inferno x-over, Sabretooth appears
241 nm 1.50
Inferno x-over
241 vfn- 1.10
Inferno x-over
242 nm 1.95
LD DS, Inferno x-over, X-Factor appear
243 nm- 1.80
Inferno x-over, Sabretooth appears
244 nm 2.50
1st app. Jubilee
245 fn 1.50
245 nm 2.50
246 nm 1.50
247 fn 0.90
247 nm 1.50
248 fn 3.55
1st printing
1st Jim Lee art on X-Men
248 nm- 5.55
1st printing
1st Jim Lee art on X-Men
248 nm 1.50
2nd printing
1st Jim Lee art on X-Men
249-250 nm 1.50
253 vfn+ 1.30
Bi-weekly issue
257 fn+ 3.30
Acts of Vengeance tie-in, Jim Lee art
258 fn+ 3.65
Acts of Vengeance tie-in, Jim Lee art
259-260 nm 1.50
262-263 nm 1.25
Bi-weekly issue
265 nm 1.25
Bi-weekly issue
266 nm 9.95
1st app. Gambit, Bi-weekly issues
268 vfn+ 6.00
Bi-weekly issue,Captain America,Black Widow appear
269 nm- 4.60
LD, Jim Lee art
270 nm- 4.20
1st printing
LD, X-Tinction Agenda part 1, Jim Lee art
270 vg- 1.50
1st printing
LD, X-Tinction Agenda part 1, Jim Lee art
271-273 nm 2.95
274 fn+ 1.65
Jim Lee art
274 nm 2.50
Jim Lee art
275 nm 3.50
1st printing
DS, Jim Lee art
276-277 nm- 1.80
Jim Lee art
277 vfn+ 1.05
*(corner impacted) (back cover crease)*
Jim Lee art
278 nm- 1.15
Paul Smith art
279-280 nm 1.25
X-over with X-Factor #70
281 nm 2.50
1st printing
Ties in with X-Men #1
282 nm 2.95
1st printing
1st app. Bishop, John Byrne script, Portacio art
283 nm 2.95
1st full app. Bishop
284 nm 1.50
285-293 nm 0.95
294 nm 1.95
Polybagged
X-Cutioner's Song part 1
294 nm 0.95
Unbagged
X-Cutioner's Song part 1
295 nm 1.50
Polybagged
X-Cutioner's Song part 5
295 nm 0.75
Unbagged
X-Cutioner's Song part 5
296 nm 1.25
Polybagged
X-Cutioner's Song part 9
296 nm 0.75
Unbagged
X-Cutioner's Song part 9
297 nm 0.95
299 nm 0.95
300 nm 1.95
64 pages, anniversary issue, holografix cover
301-303 nm 0.95
304 nm 3.25
LD, 64 pages, Magneto returns
305-306 nm 0.75
307 nm 0.95
Bloodties part 4
308-309 nm 0.75
310 nm 1.50
Sabretooth and Cable appear
311 nm 0.75
312-315 nm 0.95
316 nm 3.50
Collector's

## X-MEN: THE UNCANNY ANNUAL

4 fn 2.95
5 vfn- 2.90
7 vfn+ 2.15
10 nm 4.95
11 nm 2.95
11 vfn 1.40
*(subscription crease)*
12 nm 1.95
12 vg 0.80
13 nm 1.75
14 nm 3.95
15-16 nm 1.50
ND Shattershot part 2
17 nm 0.95
Unbagged
18 nm 1.95
ND 64 pages, Sabretooth appears

## X-MEN: THE EARLY YEARS

2-4 nm 0.95

# DARK HORSE

## ALIENS

vol.1
1 fn 8.95

## ALIENS/PREDATOR: THE DEADLIEST OF THE SPECIES

1 nm 1.75

## ALIENS: COLONIAL MARINES

1-6 nm 1.50

## ALIENS: GENOCIDE

1-4 nm 1.50

## ALIENS: HIVE

1-2 nm 1.50

## ALIENS: LABYRINTH

1-4 nm 1.50

## ALIENS: ROGUE

1 nm 1.50
3-4 nm 1.50

## ALIENS: SACRIFICE

1 nm 2.95

## ARMY OF DARKNESS

1-3 nm 1.95

## BABE

2 nm 1.50
ND John Byrne story and art

## BADGER: SHATTERED MIRRORS

1-2 nm 1.50

## BARB WIRE

1 nm 1.50
4 nm 1.25

## CATALYST: AGENTS OF CHANGE

1 nm 1.50
3 nm 1.25
6-7 nm 1.25

## CHEVAL NOIR

42 vfn+ 1.70

## COMICS' GREATEST WORLD: ARCADIA

2 nm 0.95
Pitt Bulls
4 nm 0.95
Monster

## COMICS' GREATEST WORLD: GOLDEN CITY

1-4 nm 0.95
Catalyst: Agents Of Change

## COMICS' GREATEST WORLD: STEEL HARBOR

1-4 nm 0.95
Motorhead

## COMICS' GREATEST WORLD: VORTEX

1-4 nm 0.95
Vortex

## CONCRETE: KILLER SMILE

1 nm- 1.80
2-3 nm 1.95

## DANGER UNLIMITED

1-4 nm 1.25

## DARK HORSE COMI

1-6 nm 1.50
7-8 nm 2.50
9 nm 1.75
10-13 nm 1.50
15 nm 1.50
17 nm 1.50
23-25 nm 1.50

## DARK HORSE DOWNTOWN

1-3 nm 1.50

## DARK HORSE PRES

INT.
1 vfn- 7.30
1st printing
1 fn+ 1.65
2nd printing
2 vfn- 4.35
3 nm- 4.60
4 vfn- 3.30
5 fn+ 2.65
6 vfn- 2.90
12 fn- 1.55
16 vfn- 2.15
20 nm- 2.95
*(cover wrinkle)*
22 nm 2.25
24 vfn+ 8.60
30 vfn+ 1.30
32 nm- 3.70
34 vfn- 2.60
*(sticker residue)*
35 fn+ 2.65
36 vfn+ 5.60
Line draw cover
36 vg 2.80
Painted cover
37 nm- 1.40
38 fn+ 1.00
38 nm- 1.40
40 nm- 1.80
41 vfn+ 1.30
45 nm- 1.25
*(small cover tear)*
46 vfn- 1.10
47-48 nm 1.50
49 vfn 1.20
51 nm- 2.75
54 vfn- 3.60
55 vfn+ 3.40
56 nm 2.95
57 vfn- 2.15
58 nm 1.50
59-61 nm 1.75
63-66 nm 1.50
67 nm 2.50
68-73 nm 1.50

76-79 nm ..... 1.50
87 nm ..... 1.50

**DARK HORSE PRESENTS: FIFTH ANNIVERSARY SPECIAL**
nn nm ..... 5.95

**DIVISION 13**
1-2 nm ..... 1.50

**ENEMY**
1 nm ..... 1.50
3-5 nm ..... 1.50

**FLAMING CARROT COMICS**
18 vfn ..... 1.20
19 vfn+ ..... 1.30
20 nm- ..... 1.40
21-23 nm- ..... 1.15
24 nm ..... 1.75
25 nm ..... 1.25
31 nm ..... 1.50

**GIVE ME LIBERTY**
1 nm ..... 3.25
Frank Miller scripts, Dave Gibbons art
2-3 nm ..... 2.95
Frank Miller scripts, Dave Gibbons art

**GODZILLA**
1 nm ..... 3.95
2-6 nm ..... 1.75

**GRENDEL TALES**
1 nm ..... 1.50

**GRENDEL TALES: FOUR DEVILS, ONE HELL**
1 nm ..... 1.95
2-6 nm ..... 1.75

**GRENDEL TALES: THE DEVIL'S HAMMER**
1-3 nm ..... 1.50

**GRENDEL: WAR CHILD**
1 nm ..... 2.50
2 nm ..... 2.95
3-9 nm ..... 1.50
10 nm ..... 1.95

**HELLBOY**
1 nm- ..... 3.70

**INDIANA JONES AND THE FATE OF ATLANTIS**
1 nm- ..... 1.65
1st printing
2 nm ..... 1.50

**INDIANA JONES AND THE GOLDEN FLEECE**
2 nm ..... 1.50

**INDIANA JONES AND THE SHRINE OF THE SEA DEVIL**
1 nm ..... 1.75

**JOHN BYRNE'S 2112**
nn nm ..... 9.95
1st printing

**MADMAN COMICS**
1 nm ..... 2.95
2-4 nm ..... 1.75

**MARK, THE**
1-3 nm ..... 1.50

**MARTHA WASHINGTON GOES TO WAR**
1 nm ..... 2.95
4 nm ..... 1.95

**MASK RETURNS, THE**
1 nm ..... 2.95
2-4 nm ..... 2.50

**MASK, THE**
0 nm ..... 4.95
1 nm ..... 7.95
2-3 nm ..... 4.95
4 nm ..... 3.95

**MASK: OFFICIAL MOVIE ADAPTATION, THE**
1 nm ..... 1.50

**MEDAL OF HONOR**
1 nm- ..... 1.40

**NEXT MEN, JOHN BYRNE'S**
0 nm ..... 3.95
0 vfn ..... 2.50
*(off bottom staple)*
1 nm ..... 3.50
2 nm ..... 1.95
3-28 nm ..... 1.50
Lies part 2

**NEXUS: ALIEN JUSTICE**
1-3 nm ..... 2.50

**OUT OF THE VORTEX**
1 nm ..... 1.50
2-5 nm ..... 1.25
7 nm ..... 1.25

**OUTLANDERS EPILOGUE**
nn nm ..... 1.50

**PREDATOR**
1 nm- ..... 6.45
1st printing
2 nm ..... 3.50
1st printing
3 vfn+ ..... 2.15
1st printing
4 nm ..... 2.50

**PREDATOR 2**
1-2 nm- ..... 1.40

**PREDATOR VS MAGNUS ROBOT FIGHTER**
1-2 nm ..... 1.75

**PREDATOR: BAD BLOOD**
3 nm ..... 1.50

**PREDATOR: BIG GAME**
1-4 nm ..... 1.50

**PREDATOR: BLOODY SANDS OF TIME**
1-2 nm ..... 1.50

**PREDATOR: COLD WAR**
1 nm- ..... 1.40
2-4 nm ..... 1.50

**PREDATOR: RACE WAR**
0 nm- ..... 1.40
1-2 nm ..... 1.50

**PRIMAL**
1 nm ..... 1.50

**PRIMAL: FROM THE CRADLE TO THE GRAVE**
nn nm ..... 3.95
64 Pages, Clive Barker

**PUMPKINHEAD: THE RITES OF EXORCISM**
1-2 nm ..... 1.50

**RACK & PAIN**
1-3 nm ..... 1.25

**ROBOCOP 3**
1 nm ..... 1.50
3 nm ..... 1.50

**ROBOCOP: PRIME SUSPECT**
1 nm ..... 1.50

**ROBOCOP: ROULETTE**
2 nm ..... 1.50
4 nm ..... 1.50

**SEX WARRIOR**
1-2 nm ..... 1.75

**SHADOW (Limited Series)**
1-2 nm ..... 1.50

**SHADOW EMPIRES**
2-3 nm ..... 1.95

**SHADOW: IN THE COILS OF THE HYDRA THAN**
1 nm ..... 1.75
3-4 nm ..... 1.75

**SIN CITY: A DAME TO KILL FOR**
1 nm ..... 3.50
1st printing
2 nm ..... 2.95
1st printing
3 nm ..... 2.50
1st printing
4-6 nm ..... 2.50

**STAR WARS, CLASSIC**
2 nm ..... 2.50
3 nm ..... 1.75
4-7 nm ..... 1.50
8 nm ..... 1.50
Polybagged
9-11 nm ..... 1.50
13-18 nm ..... 1.50
20 nm ..... 3.50
Polybagged

**STAR WARS, CLASSIC: THE EARLY ADVENTURE**
1 nm ..... 1.50
3 nm ..... 1.50
Polybagged

**STAR WARS: DROIDS**
1-2 nm ..... 1.50
4-5 nm ..... 1.50

**STAR WARS: TALES OF THE JEDI**
1 nm ..... 2.95
2 nm ..... 1.95
3-5 nm ..... 1.75

**TANK GIRL 2**
1 nm ..... 1.75
2-4 nm ..... 1.50

**TERMINATOR**
1 nm ..... 3.95
2 nm ..... 2.50
3 nm ..... 1.95

**TERMINATOR: END-GAME**
1-3 nm ..... 1.50

**TERMINATOR: HUNTERS & KILLERS**
1-3 nm ..... 1.50

**TERMINATOR: SECONDARY OBJECTIVES**
1 nm ..... 1.75
2 nm ..... 1.50
4 nm ..... 1.50

**TERMINATOR: THE ENEMY WITHIN**
1 nm ..... 1.75
2-4 nm ..... 1.50

**THING FROM ANOTHER WORLD**
1 nm ..... 1.75
2 nm- ..... 1.65

**THING FROM ANOTHER WORLD II: MATE OF FEAR**
1 nm ..... 1.50

**TIMECOP (Limited Series)**
2 nm ..... 1.50

**TITAN SPECIAL**
1 nm ..... 1.75

**UNIVERSAL MONSTERS: THE MUMMY**
nn nm ..... 3.50

**WILL TO POWER**
1-9 nm ..... 0.75
11-12 nm ..... 0.75

## IMAGE COMICS

**BADROCK & COMPANY**
1 nm ..... 1.50

**BLACK FLAG**
1 nm ..... 1.25

**BLOODSTRIKE**
1 nm ..... 1.95
2-8 nm ..... 1.50
9 nm ..... 1.25
25 nm ..... 1.25

**BOOF**
2-3 nm ..... 1.25

**BRIGADE**
0-1 nm ..... 1.50
2 nm ..... 1.75
3-7 nm ..... 1.50
8-11 nm ..... 1.25
25 nm ..... 1.25

**BRIGADE (Limited Series)**
1 nm- ..... 2.35
2 nm- ..... 2.35
With coupon
3 nm ..... 1.50

**CODENAME: STRYKE FORCE**
6 nm ..... 1.25

**CYBERFORCE**
1 nm ..... 1.95
5-8 nm ..... 1.50

**CYBERFORCE (Limited Series)**
0 nm ..... 1.95
1 nm ..... 2.95
Without coupon
2 nm ..... 2.95
3-4 nm ..... 2.50

**DARKER IMAGE**
1 nm ..... 1.95
Polybagged

**DEATHBLOW**
1 nm ..... 2.95
4 nm ..... 1.50
5 nm ..... 12.95
Variant cover
7 nm ..... 1.25

**DOOM'S IV**
1 nm ..... 4.95
Variant cover
2 nm ..... 1.50
2 nm ..... 4.95
Variant cover
3 nm ..... 1.50

**GEN13**
1-2 nm ..... 14.95
3 nm ..... 7.50
4 nm ..... 4.95

**HELLSHOCK**
3 nm ..... 1.50

**IMAGE PLUS**
1 nm ..... 1.25

**IMAGES OF SHADOWHAWK**
1-3 nm ..... 1.25

**KINDRED**
4 nm- ..... 1.85
*(back cover stain)*

**MAXX**
5-6 nm ..... 1.25

**PACT**
1-2 nm ..... 1.25

**PHANTOM FORCE**
1 nm ..... 1.50
2 nm ..... 1.75

**PITT**
1 nm ..... 3.95
5-6 nm ..... 1.50

**PROPHET**
1 nm ..... 1.75
2-4 nm ..... 1.50

**SAVAGE DRAGON**
2 nm ..... 1.75
3 nm ..... 1.00
*(cover creases)*
5-6 nm ..... 1.25
9 nm ..... 1.25
13 nm ..... 1.50

**SAVAGE DRAGON (Limited Series)**
1 nm ..... 3.50
3 nm ..... 2.95
With coupon

**SAVAGE DRAGON VS THE SAVAGE MEGATON MAN**
1 nm ..... 1.25

**SHADOWHAWK**
vol 1
1 nm ..... 4.95
With coupon
2 nm ..... 2.50
3-4 nm ..... 1.75

**SHADOWHAWK**
vol.2
1 nm ..... 1.95
2-3 nm ..... 1.50

**SHADOWHAWK**
vol.3
1 nm ..... 1.95
2-4 nm ..... 1.50
13 nm ..... 1.25

**SHADOWHAWK GALLERY**
1 nm ..... 1.25

**SHAMAN'S TEARS**
2 nm ..... 1.50

**SPAWN**
1 nm ..... 7.95
7-8 nm ..... 2.50
9 nm ..... 1.95
10 nm ..... 2.50
11-12 nm ..... 1.75
13-14 nm ..... 1.50
19-20 nm ..... 1.25
22-23 nm ..... 1.25

**SPAWN/BATMAN**
1 nm ..... 2.95

**STORMWATCH**
1 nm ..... 1.95
2 nm ..... 1.75
3-5 nm ..... 1.50
7 nm ..... 1.25
10-11 nm ..... 1.25
13-14 nm ..... 1.25

**SUPERPATRIOT**
1 nm ..... 1.25
3 nm ..... 1.25

**SUPREME**
1 nm ..... 1.75
2 nm ..... 1.50
3-10 nm ..... 1.25
13-17 nm ..... 1.50
25 nm ..... 1.95
S Platt cover

**TEAM 7**
1 nm ..... 4.95
Variant cover

**TEAM YOUNGBLOOD**
2-4 nm ..... 1.25
10 nm ..... 1.50
11 nm ..... 1.25

**TRIBE**
1 nm ..... 1.50
2 nm ..... 1.25

**TROLL**
1 nm ..... 1.50

**TROLL II**
1 nm ..... 2.95

**TROLL: ONCE A HERO**
1 nm ..... 1.50

**VANGUARD**
1-3 nm ..... 1.25
5-6 nm ..... 1.25

**WETWORKS**
2 nm ..... 4.95
Variant cover

**WILDC.A.T.S**
0 nm ..... 4.95
4 nm ..... 2.50
Polybagged
4 nm ..... 1.25
Unbagged
12 nm ..... 1.50

**WILDSTAR: SKY ZERO (Limited Series)**
1 nm ..... 1.50
2-4 nm ..... 1.25

**YOUNGBLOOD**
0 nm ..... 2.50
With coupon
1 nm ..... 3.50
1st printing
2 nm ..... 3.50
1st app. Prophet, 1st app. Shadowhawk (in preview)
3 nm ..... 2.50

**YOUNGBLOOD STRIKEFILE**
1-4 nm ..... 1.50
5 nm ..... 1.75

## ULTRAVERSE

**EXILES**
1 nm ..... 1.25
2-3 nm ..... 1.95
4 nm ..... 2.25

**FIREARM**
1 nm ..... 2.50
2 nm ..... 1.50
3-9 nm ..... 1.25

**FLOOD RELIEF**
1 nm ..... 2.50

**FREEX**
1 nm ..... 1.50
1 nm ..... 2.95
Polybagged
2 nm ..... 2.00
3 nm ..... 1.50
4-12 nm ..... 1.25

**FREEX GIANT SIZE**
1 nm ..... 1.50

**HARBINGER**

1 nm ..... 2.95
2 nm ..... 3.50
Polybagged
3-5 nm ..... 1.95
6 nm ..... 1.50
7-10 nm ..... 1.25
12 nm ..... 1.25

**MANTRA**
1 nm ..... 2.95
Polybagged
3 nm ..... 1.50
5-7 nm ..... 1.25
9 nm ..... 1.25
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# q & a

Comics International, 8 Trinity Road, London N2 8JJ

Comics International invites you to submit your comics-related queries, both for your own enlightenment, and that of our general readership.

**Patrick Brown**
**30 Wynard Park, Belfast**

WHEN Mike McMahon drew a three-issue story on **Legends of the Dark Knight** recently, it was described as his "first work for DC in nearly a decade".

What were the comics he drew nearly a decade ago, and what other work has he done for American publishers?

*Funny you should ask about Mike's DC work from ten years ago. They mentioned it in their press releases but we couldn't think of anything he'd done for them before... and when we asked him, neither could he. But if he did draw something for them, he's sure he hasn't been paid for it!*

*Stalwartly supporting UK ventures, Mike's only prior US work has been for Epic. He drew the* ***Last American*** *mini-series, two* ***Hellraiser*** *short stories and an* ***Alien Legion*** *Grimrod oneshot special. Before you ask, he's currently working on illustrations for a Judge Dredd trading card set coming from Collector's Edge to tie-in with the film release this summer.*

**Reubs Wilmott, Melbourne Rd, Ipswich, Suffolk**

ANY IDEA where I can get copies of **Hugo Tate Over America** by Atomeka and Eddie Campbell's **Graphetti Kitchen** from Tundra?

*There had been a problem over resupplying these titles to retailers. With Tundra (UK) becoming Atomeka and then Kitchen Sink taking over, contractual complications led to backstocks languishing in a warehouse while ownership could be resolved. If it has now been sorted, we look forward to hearing about these titles, and others, which may once again be available.*

**John Morrell, 104 Pullman Crt, Streatham Hill, London SW2**

Does anyone know anything about the process of bleaching yellowed comics and where this service may be sought?

*Americans Susan Ciccone and Mark Wilson specialise in restoration (hey, kids, don't try this at home!). Areas such as bleaching and colour touching are covered in depth in both US & UK price guides, together with ads for such services.*

**Stephen Martins,**
**9 Ashley Park, Bristol BS6**

NOW that Marvel has taken over Malibu what will happen with the Gold Stamp Program? Will Marvel still honour it? I suppose the only good thing that will come out of it is that the comics should now come out on time!

The other day I was talking with a friend about the best story/comic that we had ever read. I was wondering if you could help me find a full copy of it. I can't remember the title but think I am correct in saying that it appeared in **Hulk Weekly** and starred the Black Knight and Captain Britain (in his original costume and was in fact the only story that I ever liked that included him.)

I believe that it was written by Steve Parkhouse and told the tale of how the two of them joined up on the search for King Arthur, I have been told that it was printed in **Marvel Preview** but I can't find this issue!

Can you help?

*The Bravura Gold Stamp programme: no details as yet, watch this space. Black Knight in* ***Hulk Comic****: far easier, but accompanied by a reminiscence warning.*

*When I set up the 1979 Marvel Revolution as the UK company's editorial director, I dragged in my contributors from* ***House of Hammer*** *for new material which I felt would fit comfortably into UK comics. Black Knight was a natural.*

*I was never comfortable reading about a guy on a flying horse, whizzing through Manhattan, using a sword to deter evil-doers. A fairly permanent solution, but hardly super-heroic.*

*Knowing Steve Parkhouse had a love of Celtic mythology, I invited him to revive Captain Britain in a Black Knight strip, as the two had similar Merlin-related origins. John Stokes, who I'd worked with all the way back to Fishboy in* ***Buster****, took on drawing the strip, and Paul Neary lent his more dynamic style with pencil layouts from issue four.*

*Steve wrote an excellent tale, interweaving characters remembered through folk songs (such as the twelve proud walkers of Green Grow the Rushes O, with Merlyn being the mysterious "one is one and all alone, and evermore shall be so").*

*The strip outlasted everything in* ***Hulk Comic****, being in almost every one of its the entire run. I had once offered to repackage the work as a trade paperback, but times had obviously changed.*

*Marvel America's Mark Gruenwald was incredibly enthusiastic about our treatment of the Black Knight — whose costume we changed subtly to more closely resemble a knight and less a superhero — to such a point that several of our concepts were incorporated into the Marvel US mythos.*

*Background detail on the strip, together with sketches, appeared in the 1980* ***Captain Britain*** *annual, in which I even attempted to tie in Marvel US's Modred the Mystic (for a reason that since escapes me).*

*The* ***Marvel Preview*** *story you're thinking of was John Buscema's Merlin in issue 22. Not connected to our Merlyn, it was a later story that Buscema "had always wanted to write". Unfortunately, he got bogged down in telling it, and Doug Moench had to rush in to get the already-drawn half tale back on course. But that's another story.* *Dez*

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***Comment** is a forum to enable fans and professionals alike to express their personal points of view on aspects of the comics industry.*

***As such, the opinions stated do not necessarily reflect those of the publication, and space will be given in subsequent issues to opposing views. Editing of accepted manuscripts will be done only as a matter of grammar, clarity and space consideration.***

# Interpreting Vertigo Comics

***Comment by Matthew Pegg, Stony Stratford, Milton Keynes***

I THINK Ben Cooke (**Comics International** #49, *Comment: The Vertigo masquerade*) will get a rude awakening come his finals, as his vaunted status as an English student has not equipped him with the ability to construct a clear, critical argument. His attack on Vertigo clearly demonstrates this. He feels that Vertigo will publish anything, their only criterion being the creator's ability to justify their work on "artistic grounds", ie. with no reference to any objective critical standard of storytelling.

However he totally fails to prove this point, and doesn't give examples of any titles which this criticism might apply to. In fact the only Vertigo comic he names is **Sandman**, and here he completely contradicts himself: "Gaiman's work on **The Sandman** is... fresh, exciting, poetic in a vibrant captivating way, and makes for excellent reading." But later: "Just look at what Neil Gaiman is getting away with in **The Sandman** at the moment — pure self-indulgence."

He devotes much of his comment to what *could* go wrong with Vertigo and then says, "This isn't much of a problem at present, since story quality is generally good." Then he goes on to say he prefers mainstream titles anyway! So what exactly is his point?

His whole letter is devoted to setting Vertigo up as pretentious and self-consciously "significant" in order to knock it down again. But is anyone making these claims for Vertigo other than him? I certainly haven't heard anyone other than Mr Cooke comparing Vertigo titles to Conrad novels. Reviews in the same issue as Mr Cooke's comment rated Vertigo comics from 4 to 10, averaging out at 7. Comments ranged from "classic" to "tentative" and "lumpy". No claims for earth shattering significance.

Vertigo was formed to give a home to a range of titles which didn't seem to fit in with DC's more mainstream titles. Since then it has had its highs (**Enigma**) and its lows, like any imprint. Market forces are the controlling factor and the one which prevents Vertigo from becoming the home of pretentious experiment which Mr Cooke seems to feel it will. Vertigo, like any other publisher, has to produce titles people will be interested in buying. Any experimenting Vertigo may have done is constrained by this. Vertigo is hardly avant garde. They are more like the equivalent of 15 certificate movies.

Mr Cooke argues that better stories are produced in the mainstream. What Vertigo *has* managed is an increasing reliance on limited series which I would argue mediates for better stories, because they can have a beginning, a middle, *and an end*! One problem with the mainstream is that the stories *never* end, so any serious incident or character development only has temporary effects: we all know that Superman will live again and Batman will get better.

Limited series (or discrete series featuring the same characters, like Dark Horse's **Concrete**) get round this problem. Congratulations are due to Neil Gaiman for bringing **The Sandman** to an end for this reason.

Probably more of the artistic extremes which worry Mr Cooke occur within small press comics.

We need to remember that today's experiment is tomorrow's accepted way of working. If someone hadn't experimented we wouldn't have speech balloons, all the text would still be written under each frame. So I'm quite happy that people out there are still experimenting with form and still trying to write significant stories (unlike Mr Cooke, I think a good story by its nature *is* significant). Diversity has got to be a good thing even if it means that some titles are not to everyone's taste.

Finally, I thought I'd test Mr Cooke's complaint that anything goes at Vertigo. Here's my proposal for a new Vertigo comic which will really break new ground. It will be a three issue limited series entitled @*%^#, published at irregular intervals. The first issue will be postage stamp size and run to 500 pages. It will be the story of an amoeba living in the digestive tract of a politician who secretly dabbles in occult sexual practices with zoo animals. It will have no pictures, just thought balloons in a variety of empty frames.

The second issue, published after a break of two years, will look at a medieval jester who has no connection at all with anything which happens in the first issue. It will consist of one huge frame printed on A1 paper and will be written in Latin.

The last issue will be limited to ten copies printed on gold foil. The story will continue after all life has ended on earth, so there will be a lot of frames containing futuristic landscapes but no characters or dialogue.

To any critics of this epic, I will answer, "You obviously don't understand what I have created here."

If what Mr Cooke says about Vertigo is true then they should jump at this, shouldn't they?

"Hello, Ms Berger? ....Hello? ....Hello?


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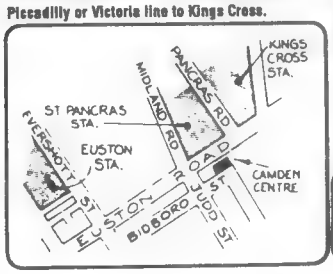


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# Departing Battleground

*Comment by Andy Brewer, Salford, Manchester*

ERRRM, I feel a bit guilty after providing so much grist for **Comics International**'s *Comment* section over the past couple of months, but I'm sad to say that **Battleground** as of now is an ex-fanzine.

I'd like to thank everyone for their spirited defence of me and my little 'zine, and Darren Mason for unwittingly adding to my sales, as shortly after his letter, sales and subs took another leap and I even had offers of distribution in the USA (so much for those who said a non-superhero 'zine could never work).

Without going into too many details, the residents in the block of flats where I live are fighting probable repossession due to a five figure bill received from the leaseholder for future "repairs". Those cynics among us, me included, reckon the idea is to empty the flats and then flog them off at a whacking profit. That's capitalism in action, and it's not a pretty sight.

Anyhow, we're fighting them legally so I'd better not say too much more, suffice to say that being a mature student I obviously can't afford to pay a huge bill.

The upshot of this is that things are looking fairly bleak, and while with any luck, I won't end up in Cardboard City, it does mean that **Battleground** has fallen in my list of "Important Things to Do".

I'm in the process of refunding all subscription monies, and if any subscribers are reading this and haven't heard from me yet, they will soon.

Doing a fanzine can be difficult but it's very rewarding. The last couple of **Comics Internationals** must have proved to everyone that many people are still passionate about reading and discussing comics. Comics don't need a fandom, but I promise you'll enjoy them all the more if you do start getting involved, whether by producing your own 'zine, or merely subscribing to those that already exist.

I'd just like to thank everyone who helped me with **Battleground**, the (few) shops that took a chance and stocked it and finally all the readers who bought it. I hope you'll spend all those £1.75s I've saved you on someone else's 'zine.

Tha-tha-tha that's all folks!

# Why are trading cards popular?

*Comment by Peter Ashton, Eastleigh, Hants*

SOMETHING is worrying me. Flicking through **Comics International** #50, I spotted an advert for a trading-cards company bearing the slogan, "Bored with comics!". Now, I know I'm going to get into trouble here, having taken this argument up at the local comics emporium, but I feel the question has to be put to the masses.

What is the point of a trading card? And if there is a point, what relevance does it have to comic-books?

Okay, so they've got pretty pictures and they're very collectable. So they've got a big history behind them, specifically in the sports area, but when it boils down to it they're nothing more than glorified free gifts in a pack of Frosties. They're like those rare animal cards you get with PG Tips.

You get this picture, completely out of context, with a hackneyed description on the back and, unless you're lucky enough to get the whole run in one of those vastly expensive boxes, you don't get the whole story. What you wind up doing is spending all your energy and effort trying to complete the story, or "run", and completely forgetting about the plot. It's style over content incarnate!

Okay, so given recent comic industry history we could have seen this coming. With the rise of the artist as god and the pretty picture speculator book, plus all those limited edition trading cards given away with every single flippin' issue of **Wizard** helping bring things along somewhat, it was only a matter of time before the words became totally redundant.

Imagine it, pretty girlies, rilly strong people and men with baseball bats, and all without those annoying word balloons.

Hell, I'm starting to sound like my parents talking about comics, but at least with comics you get a story. At least you get a character worth caring about. At least the plot runs sequentially as you buy it.

Maybe we need trading cards to show us how low we can go. Maybe comic shops can stay afloat on the card sales and start stocking more interesting comics. Maybe as a sideline they have their uses, but trading cards as an alternative to comic books? If I was bored with comics I'd go for something interactive like a video game or something on a similar intellectual level, like a movie or a book.

I know damned well that if I got bored with comics I wouldn't go one level down.

I await the response of the trading card fraternity with anticipation.

It's about time I got a sensible reason for why this seemingly pointless hobby has latched itself onto a comics industry which is just starting to realise the value of words *with* pictures, not just obscuring them.

# Marvel 2, Alan Davis 0

*Comment by M. A. Baig, Slough, Berks*

OH GOD, not again! The same dismay I felt when Alan Davis left **Excalibur** has just washed over me again. Now, he's left **Clandestine** because of a lack of support and commitment from Marvel, whose judgement, foresight and collective sanity I am forced to question.

We're not just talking about another team of X-rip-offs or yet more "tough and gritty" heroes, instead, **Clandestine** had excellent characterisation, compulsive plotlines and it was FUN! The last Marvel titles that gave such unadulterated enjoyment were Peter David's **X-Factor** and, erm, Alan Davis's **Excalibur**.

Davis the writer achieved more in (so far) five issues of **Clandestine** than, for example, Fabian Nicieza has in almost 30 issues of **X-Men**. It galls me that such moderate "talents" as Nicieza, DeFalco, Gruenwald and Mackie continue to churn out dross and, indeed, drag once-great titles down into the mire. I bet these hacks don't have to complain about lack of support from Marvel. By contrast, Davis is not given the commitment or opportunity to make his book into the commercial success it deserves to be.

Marvel reportedly bent over backwards (to the alleged tune of $40,000 per issue and a car each!) to stop superstar artists the Kubert Brothers defecting, but all it had for Davis were the inane and insulting babblings quoted in **Comics International** #50.

Am I surprised at all this? I certainly shouldn't be — after all, Marvel in its short-sightedness cancelled **Hellstorm** and allowed Sergio Aragones to take **Groo** to Image.

The next time Alan Davis creates a book, I hope it's for someone who genuinely cares about craftsmanship and storytelling so we can enjoy his unrivalled talent without fear of Marvel-style folly. Doesn't Marvel realise there *is* a market for optimistic, enjoyable books? If not, then I'd like to remind it that superior plotting and characterisation are what made Marvel number one in the first place, not such laughable "events" as the Spider-clone(s), the "death" of Reed Richards, or, God help us, the female Punisher.

Anyway, I guess that's one less book to buy, because **Clandestine** after Davis's last issue will be much like **Excalibur** after Davis left — terrible.

# A bright looking future

*Comment by Peter Dolan, Brixton, London*

MARVEL will produce 1995's best comics!! There! I bet that caught a few eyes!

To many, that opening statement will sound bizarre, but I truly believe we are witnessing Marvel's return to greatness.

For years now, Marvel has been attacked for producing the worst comic-books ever. Poor stories, amateur fill-in style art, over-priced cover enhancements. In many cases (too many) this was true. But I believe we are about to see a change. I have several reasons for my theory:

1. The recent editorial merry-go-round (not totally unlike football's Premier managers).
2. The creative talent they have recently drafted: Warren Ellis, John Ostrander and even Grant Morrison!?
3. The overall improvement in their titles: **Avengers, Uncanny X-men, Hulk, Generation X**. Even the **Fantastic Four** has had its moments.
4. 1994's mini-series such as **Daredevil: Man Without Fear** and **Marvels**.

Marvel has realised that the speculator has moved on to another fad, leaving the reader to the comics' world. Don't believe me? Well, look at what is happening in **X-Men**. For four issues, each title will be under-going massive changes, where many storylines will be erased. I think the X-family will be more "reader friendly", doing away with all the over-complicated and long forgotten storylines. **Generation X** is a very readable comic, led by both plot and character, not hype.

Another one to watch is **Spider-Man**. If the clone is the real Spider-Man, think how many storylines will be wiped out. The titles will almost start again, creating another "reader-friendly" group of titles!

In the past year Marvel has cancelled most of its poor sellers. **Deathlok, Moon Knight, Silver Sable**, et al. Their only mistake, in my opinion, was ending **Hellstorm**. Yet I think perhaps they realised that was a mistake. After all, Warren Ellis is the man we are told will completely shake up the horror line. He also writes **Excalibur** and **Doom 2099** (which is looking mighty interesting already), will breathe new life into **Thor**, create the ultimate **What If**, return Dr Droom (**Druid**) and give us a **Satana** one-shot! Phew! Marvel knows Ellis is a talented man, and has a lot of faith in him.

It is interesting to see **Satana** will be drawn by Vertigo artist Steve Pugh, as he is not the only talent to come from DC. Grant Morrison and John Ostrander are also doing work at Marvel. To me, I see this as a genuine attempt by Marvel to create story-orientated comics. Peter David, J. M. DeMatteis, Bob Harras, Scott Lobdell, thankfully, are there already. Finally, Marvel has an ever growing army of talent under its roof — I hope the good times are just beginning...


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# PUBLISHER index

*IN ANSWER to continual requests for details concerning comics publishers, the **Comics International** Publisher's Index covers all major newsstand and direct sale mainstream comics publishers. For information about small press titles, readers are refered to the Announcements section of our classified listings at the end of each issue.*

## US PUBLISHERS

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- **VIZ COMICS**, PO Box 77010, San Francisco, Ca 94107 (translated manga titles)
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- **FANNY**, 10 Acklam Road, London W10 5QZ (womens comics) 081 969 2945
- **FLEETWAY EDITIONS**, 25-31 Tavistock Place, London WC1H 9SU (adventure, humour, licensed) 071 344 6400
- **JOHN BROWN PUBLISHING**, The Boathouse, Crabtree Lane, Fulham, London SW6 (Viz) 071 381 6007
- **KNOCKABOUT COMICS**, 10 Acklam Rd, London W10 5QZ (humour & underground comix, graphic novels) 081 969 2945
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# COMMENT EXTRA

*In the last twelve months alone, **Comics International** has heard of UK-based artists receiving written requests for original artwork from America, from people claiming to be fans of the creator. Two were standard form letters, one handwritten. All three claimed to be from fans with problems ranging from poverty to disabilities. With no way of checking, some creators sent work, others felt guilty about ignoring requests which may have been genuine. There was no way to be certain. Now, in Britain, David Lloyd has made certain of a far more widely circulated artwork request...*

*Report by David Lloyd*

ONCE upon a time (about 18 months ago, actually) I received a letter from the "Amble Town Womens' Football Club" asking me to donate some artwork for an auction to raise funds. They'd been given my name and Bryan Talbot's by Glenn Fabry, who'd been kind enough to help them himself. I'm a kind man, as well — at least, I like to think so — and I thought the idea of supporting a womens' football club was a good one, so I sent some artwork to them via their representative, Pauline Valentine, and thought no more about it.

Last July I had a chat with John Ridgway, who happened to mention an extraordinary advertisement he'd seen in the June edition of **Comics International** from a cartoon art dealer called B & P Valentine. The ad was extraordinary because it was offering for sale literally hundreds of pages of **2000AD** artwork, classified by series titles, eg Slaine, Judge Dredd, Rogue Trooper, etc. This alone was unusual enough to interest my curiosity, but what intrigued me more was the name, "Valentine": it rang a bell.

As I've said, amongst the pages on sale were some from Slaine, which I knew Dave Pugh had worked on. Could some of the pages be Dave Pugh's, I thought, and could any of it have possibly been acquired by means of a "charity" auction request? I called Dave to find out. As soon as I mentioned the reason for the call and the name "Valentine" it was as if the name "Thatcher" had passed my lips in a conversation with Dennis Skinner.

As far back as 1986 Dave had been approached for auction artwork by the "Valentines" under the umbrella of the *Brian W. Aldiss Appreciation Society*. He'd donated some. Later, he was approached by *Bus Stop — The Marilyn Monroe Appreciation Society*, which had strangely similar notepaper to that of the *Brian W. Aldiss Appreciation Society*. Later still — three years later, in fact — *Limelight — the Charlie Chaplin Appreciation Society* approached him. Dave donated to this one, and shortly thereafter discovered, accidentally, what had happened to his "auction" art. In the course of an ordinary phone conversation with fellow artist, Alan Burrows, Dave discovered that Bill "Valentine" had traded a page of his **Dan Dare** art for two pages of Alan's work.

In response to Dave's angry enquiry about this, Mr "Valentine" claimed to have bid for Dave's artwork himself at the auction. He said he was now starting himself up as a dealer and asked if Dave would like to supply him with more art for his new business. Dave declined the offer.

I contacted Steve Holland of **Comic World** and Dez Skinn of **Comics International** to inform them about all this so they could at least be alerted to the possibility of some real evidence appearing of major misdemeanours regarding "B & P Valentine". Steve decided to do some investigating himself. *[ ... while "Valentine" wrote to **Comics International** saying if he was upsetting anybody, he would cease his charity work.]*

I decided to find out if the art Glenn and I had donated (Bryan Talbot had, luckily, not got round to sending any) was on the sales list of "B & P Valentine", and, not wishing to represent myself in this enquiry, to do so I enlisted the aid of my friends Dave Jackson and Chris McLoughlin. Chris asked if they had any Glenn Fabry art for sale and Dave asked if they had anything by me. They had both, priced and on sale as part of their stock — a year after they had supposedly been auctioned to help the finances of Amble Town WFC.

A side benefit of Chris and Dave's enquiries was the acquisition of sales lists specifying artists rather than just series titles. They included Dave Gibbons, Arthur Ranson, Carlos Ezquerra, Cam Kennedy, John McRea, Ian Gibson, Steve Dillon, Brett Ewins, Paul Neary and Brendan McCarthy. I contacted all those I could reach to find out what they knew about "B & P Valentine" and how their artwork had passed into the dealers hands.

At this time, Steve Holland sent me an extensive letter detailing what he'd discovered about them, and enclosed a copy of their latest scam: another artwork request which claimed to be raising money to refurbish — I quote — "our local Old Folks Hospice, a free hospital for old age pensioners". This letter was on notepaper headed *Friends of Northumbria Association*, was signed by someone called "Mr. W. Brownlow - who just happened to have the same handwriting as Bill "Valentine" — and carried the same address used on the "B & P Valentine" letters. Steve had come by it because the "Valentines" had sent him a bunch of them, with a polite request that he send them on to various cartoonists on their behalf.

Enquiries revealed, unsurprisingly, that no "Local Old Folks Hospice" or "free hospital for old aged pensioners" or anything remotely like it existed in the area the letter came from, and all hospices and hospice organisations anywhere near them had no knowledge of their "charitable" efforts on their behalf.

At this point, laying criminal charges against the "Valentines" seemed worth contemplating as an inadequate but legal alternative to skinning them alive before an invited audience. I had a conversation with my local CID and presented all the evidence Steve Holland and I had gathered so far to Judith Preston-Rouse of Preston-Rouse & Co — the Comic Creators Guild's legal advisors — so that I could clarify the actual charge to be levelled against the "Valentines": it was *obtaining property by deception*.

Meanwhile, artists from the "Valentine" lists were getting in touch. Of all those I'd contacted, only Arthur Ranson had clearly been conned into contributing to their sales stock as I and others had; a **Doctor Who** piece had been obtained from him by a *Friends of Northumbria Association* letter sent to him earlier in the year. All the other artists contacted had no knowledge of "B & P Valentine", hadn't responded to, or received, any unverifiable "charity" requests, and had no idea their work was being offered for sale by the "Valentines". In all these cases, artwork had reached the "Valentines" via Fleetway Editions Ltd., who had apparently given them masses of artwork which they otherwise planned to dump or dispose of some other way.

Now, up to this point, in dealing with the illegal side of the "Valentines" operation, I've been able to give you pure facts. The legal side of their operation, however — that is, selling from a core stock of Fleetway art — is perversely, shrouded in obscurity. I can't give you irrefutable details of how all this valuable material came into the hands of villains because I don't know them. I know this much to be unquestionably true: the work of Paul Neary and John Ridgway was given to the "Valentines" because they did not make the trip down to Fleetway to pick up artwork they had been notified was there for them to collect.

Last year Fleetway contacted a number of their artists to inform them that their used art could be collected by them or disposed of by Fleetway, and gave a deadline of two weeks for them to decide which option they'd prefer. Each of the artists named above have their own particular stories to tell about this and I can't present them here; nor can I present Fleetway's position in this because it hasn't been made clear to me.

One thing does seem clear to me, though, and it's this: by contacting

artists to invite them to pick up their work you are admitting to their ownershop of it. If, subsequently, you are instrumental in this artwork finding its way into the hands of someone who is going to profit from its ownership or sale, you are conniving in theft. I sincerely believe that the bulk of the art given by Fleetway to "B & P Valentine" was given under honourable circumstances and it's merely unfortunate that it was given to crooks; but it would be nice to be assured of this. I look forward to Fleetway giving us all a full explanation of their actions. I know the Comic Creators Guild is still actively striving to achieve this.

At the end of September, satisfied I now had more than enough evidence to prove a complaint, I made a witness statement to Brighton CID and reported the "Valentines" crime against me. The evidence I presented was extensive — it included their earlier activities from 1986 and their latest known attempt at deception in August 1994. Brighton passed the matter up to the police in Alnwick, Northumberland, where the criminals were based. No less than seven separate charges of deception were laid against them from the various people they had defrauded or attempted to defraud — or, at least, those people who had been made aware of it.

Confronted with the evidence in a police interview on November 11th, the "Valentines" pleaded guilty to all charges. When I was told this I felt extremely pleased, to say the least, and looked forward to seeing them receive an appropriate sentence for deceiving so many good people and having the complete lack of heart to make money from the terminally ill.

On December 14th the case came up in court at Alnwick. Bill Godward (the real name of Bill "Valentine") received a £100 fine and was ordered to pay £30 costs. Only my charge and the attempted fraud charge Steve Holland laid were heard in order to save court time; though I was advised by the policeman in charge of the enquiry that a hearing of all further charges against him would probably not have brought any additional penalties. Apparently, it was his first offence — or, to be more accurate, the first thing he's been caught for.

Of course, if this is justice, I'm a Dutchman — and a result like this could make you wonder whether all the effort was worth it. But we can't think like that. On the plus side, he has been shamed in his local newspaper.

Apparently, he had some kind of respectable image to keep up as a manager of the Amble Town WFC, which *does* exist and has done well — all this has been somewhat tarnished. Also on the plus side, we can spread the tale of the "Valentines" far and wide, so that they're shoved out of *our* business, at least — and I sincerely hope that Fleetway are sympathetic to that view.

The unmistakeable big minus, though, is... well... we should have had that skinning, shouldn't we?

Footnote: For your information the "Valentines" operated from two known addresses and numbers: *21 Cheviotdale, Amble, Northumberland NE65 0BW (0665 711714)* and *98, Coquet View Caravan Park, Beach Road, Warkworth, Northumberland NE65 0WS (0665 713083).*

***Response from Gil Page, Executive Editor, Fleetway Editions Limited.***

THE return of artwork and subsequent possible resale, from the publisher's point of view, is a comparative minefield if not handled with care.

But it is certainly not true to say that "the work of John Ridgway was given to the "Valentines" because (he) did not make the trip down to Fleetway to pick up (his) artwork".

At the request of a leading and respected agent in the business, a package of artwork was sent to the "Valentines" in Northumbria and *one page* from **2000AD** drawn by John was inadvertently included. Our error.

This subsequently ended up in the hands of a dealer and John saw it advertised for sale in **2000AD**.

This was brought to my notice and I spoke to him at considerable length. As a result of this, we took immediate steps to prevent such a reoccurrence and the correspondence is here on file at Fleetway.

The essence of my letter to Bill "Valentine", following a phone call, stated that Fleetway cannot supply artwork to any third party without written permission for it to be sold, so that the proceeds can either be passed on to the artist, or a proportion donated to charity.

The outcome, again on file here, was that John Ridgway had the page of artwork in question returned to him within a short space of time.

With that one exception, any dealings with the "Valentines" by Fleetway have been conducted with the full and open knowledge of any artists and/or their representatives concerned, and I utterly refute that Fleetway Editions are "conniving in theft".

The company will formerly defend that accusation if necessary.

Although the majority of artwork commissioned by Fleetway Editions Limited is our copyright and cannot be republished without permission, Fleetway can assure all artists that we will do all in our power to prevent it falling into unauthorised hands, which has been the cause of so many problems in the past.

Fleetway Editions buy many thousands of pages of art from valued creators each year, and we are by far the leading commissioner of artwork in the UK and Europe. As is well known, it is also our policy to return that artwork unless otherwise agreed.

We are very conscious of our obligations.


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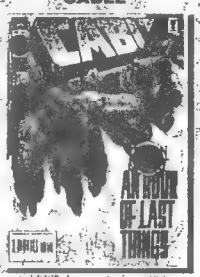
SUNDAY FEBRUARY 19TH 1995

Artist of

DEADPOOL

CABLE

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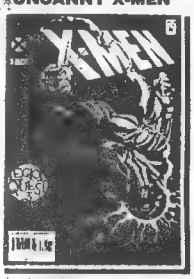


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*Unfortunately Ian will not be sketching on the day.*

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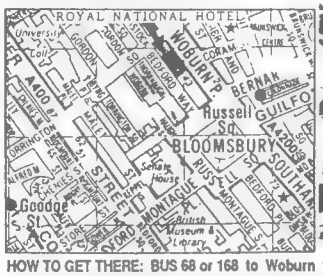


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THE BEST SHOWS FOR COMICBOOK COLLECTORS

# COMICS ECONOMICS

*The direct sale market now represents over 85% of US comics publishers sales revenue. The following shows the top titles ordered through the four leading UK & US direct sales distributors. As such it does not reflect retail sales, but instead total orders placed by traders anticipating their retail sales three months ahead.* *compiled by Phil Hall*

# Direct Market trade order charts: January 1995 titles

## Titan Distributors (UK) Top 50 Titles

| | | | | | |
|---|---|---|---|---|---|
| 1 | Amazing X-Men 1 ($1.95) | Marvel | 26 | Amazing Spider-Man 399 (1.50) | Marvel |
| 2 | Astonishing X-Men 1 ($1.95) | Marvel | 27 | Pitt 8 ($1.95) | Image |
| 3 | Generation NeXt 1 ($1.95) | Marvel | 28 | Incredible Hulk 427 ($1.95) | Marvel |
| 4 | Weapon X 1 ($1.95) | Marvel | 29 | ClanDestine 6 ($1.95) | Marvel |
| 5 | Factor-X 1 ($1.95) | Marvel | 30 | Invisibles 7 ($1.95) | DC |
| 6 | Gambit & Xternals 1 ($1.95) | Marvel | 31 | Spider-Man 56 ($2.95) | Marvel |
| 7 | Spawn 28 ($1.95) | Image | 32 | Fantastic Four 398 ($1.50) | Marvel |
| 8 | X-Man 1 ($1.95) | Marvel | 33 | Robin 15 ($2.95) | DC |
| 9 | X-Calibre 1 ($1.95) | Marvel | 34 | X-Men 2099 #18 ($1.50) | Marvel |
| 10 | Sandman 68 ($1.95) | DC | 35 | Superman 98 ($1.50) | DC |
| 11 | Angela 2 ($2.25) | Image | 36 | Adventures/Superman 521 ($1.50) | DC |
| 12 | Rogue 3 ($2.95) | Marvel | 37 | Superman Man of Steel 42 ($1.50) | DC |
| 13 | X-Men Chronicles 1 ($3.95) | Marvel | 38 | Gotham Nights II #1 ($1.95) | DC |
| 14 | Dark Empire II #2 ($2.50) | Dark Horse | 39 | Action Comics 708 ($1.50) | DC |
| 15 | Previews vol 5 #1 ($2.00) | Diamond | 40 | Star Wars/Dark Lords 4 ($2.50) | D.Horse |
| 16 | Batman 516 ($2.95) | DC | 41 | Spect Spider-Man 222 ($1.50) | Marvel |
| 17 | Batman/Predator II #4 ($2.50) | DC | 42 | Web of Spider-Man 122 ($1.50) | Marvel |
| 18 | Legends/Dark Knight 69 ($1.95) | DC | 43 | Books of Magic 11 ($1.95) | DC |
| 19 | WildC.A.T.s 17 ($1.95) | Image | 44 | Catwoman 19 ($1.75) | DC |
| 20 | Bishop 4 ($2.95) | Marvel | 45 | Lobo 14 ($1.95) | DC |
| 21 | Detective Comics 683 ($2.95) | DC | 46 | Judge Dredd/Legends 3 ($1.95) | DC |
| 22 | Hellblazer 87 ($1.95) | DC | 47 | Warblade 1 ($2.25) | Image |
| 23 | Sin City: Big Fat Kill 3 ($2.95) | D.Horse | 48 | Spider-Man 2099 #29 ($1.50) | Marvel |
| 24 | Azrael 2 ($1.95) | DC | 49 | Judge Dredd 8 ($1.95) | DC |
| 25 | Shadow of the Bat 36 ($2.95) | DC | 50 | Maxx 13 ($1.95) | Image |

## First Choice Wholesale (UK) Top 50 Titles

| | | | | | |
|---|---|---|---|---|---|
| 1 | Astonishing X-Men 1 ($1.95) | Marvel | 26 | WildC.A.T.s 17 ($1.95) | Image |
| 2 | Amazing X-Men 1 ($1.95) | Marvel | 27 | Amazing Spider-Man 399 ($1.95) | Marvel |
| 3 | Generation NeXt 1 ($1.95) | Marvel | 28 | Hulk 427 ($1.95) | Marvel |
| 4 | Weapon X 1 ($1.95) | Marvel | 29 | Star Wars Magazine 2 ($3.95) | Topps |
| 5 | Factor-X 1 ($1.95) | Marvel | 30 | Catwoman 19 ($1.50) | DC |
| 6 | Gambit & Xternals 1 ($1.95) | Marvel | 31 | Invisibles 7 ($1.95) | DC |
| 7 | X-Man 1 ($1.95) | Marvel | 32 | Spider-Man 56 ($1.95) | Marvel |
| 8 | Spawn 28 ($1.95) | Image | 33 | Web of Spider-Man 122 ($1.50) | Marvel |
| 9 | X-calibre 1 ($1.95) | Marvel | 34 | Spect Spider-Man 222 ($1.50) | Marvel |
| 10 | Dark Empire II 2 ($2.95) | Dark Horse | 35 | Sin City Big Fat Kill 3 ($2.95) | D.Horse |
| 11 | Angela 2 ($2.25) | Image | 36 | Books of Magic 11 ($1.95) | DC |
| 12 | Sandman 68 ($1.95) | DC | 37 | Wetworks 5 ($1.95) | Image |
| 13 | Batman/Predator II #4 ($2.50) | DC | 38 | Power of Shazam 1 ($1.50) | DC |
| 14 | Rogue 3 ($2.95) | Marvel | 39 | Robin 14 ($2.95) | DC |
| 15 | X-Men Chronicles 1 ($3.95) | Marvel | 40 | Mr Hero 3 ($1.95) | Tekno |
| 16 | Azrael 2 ($1.95) | DC | 41 | Pitt 8 ($1.95) | Image |
| 17 | Batman 516 ($2.95) | DC | 42 | Lost Universe 2 ($1.95) | Tekno |
| 18 | Bishop 4 ($2.95) | Marvel | 43 | Primortals 3 ($1.95) | Tekno |
| 19 | Star Wars/Dark Lords 4 (2.50) | D.Horse | 44 | Absolute Vertigo (99c) | DC |
| 20 | Detective Comics 683 ($2.95) | DC | 45 | ClanDestine 6 ($1.95) | Marvel |
| 21 | Legends/Dark Knight 69 ($1.95) | DC | 46 | Aliens Berserker 1 ($2.50) | Dark Horse |
| 22 | X-Files 1 ($2.50) | Topps | 47 | Flash 99 ($1.50) | DC |
| 23 | Hellblazer 87 ($1.95) | DC | 48 | Action Comics 708 ($1.50) | DC |
| 24 | Shadow of the Bat 36 ($1.95) | DC | 49 | Superman 98 ($1.50) | DC |
| 25 | Elektra Root of Evil 1 ($2.95) | Marvel | 50 | Jonah Hex: Worm 1 ($2.95) | DC |

## Diamond Distributors (US) Top 50 Titles

| | | | | | |
|---|---|---|---|---|---|
| 1 | Amazing X-Men 1 ($1.95) | Marvel | 26 | Dark Empire II #2 ($2.50) | Dark Horse |
| 2 | Astonishing X-Men 1 ($1.95) | Marvel | 27 | Detective Comics 683 ($1.95) | DC |
| 3 | Weapon X 1 ($1.95) | Marvel | 28 | Spider-Man 56 ($1.95) | Marvel |
| 4 | Generation NeXt 1 ($1.95) | Marvel | 29 | Legends/Dark Knight 69 ($1.95) | DC |
| 5 | Gambit & Xternals 1 ($1.95) | Marvel | 30 | Shadow of the Bat 35 ($2.95) | DC |
| 6 | Factor-X 1 ($1.95) | Marvel | 31 | Web of Spider-Man 122 ($1.50) | Marvel |
| 7 | X-Man 1 ($1.95) | Marvel | 32 | Spect Spider-Man 222 ($1.50) | Marvel |
| 8 | Spawn 28 ($1.95) | Image | 33 | X-Men 2099 #18 ($1.50) | Marvel |
| 9 | X-Calibre 1 ($1.95) | Marvel | 34 | Robin 15 ($1.95) | DC |
| 10 | X-Men Chronicles 1 ($3.95) | Marvel | 35 | Prophet 10 ($1.95) | Image |
| 11 | Angela 2 ($2.25) | Image | 36 | Star Wars/Dark Lords 4($2.50) | D.Horse |
| 12 | Wetworks 5 ($1.95) | Image | 37 | Warblade 1 ($2.50) | Image |
| 13 | Rogue 3 ($2.95) | Marvel | 38 | Backlash 4 ($1.95) | Image |
| 14 | WildC.A.T.s 17 ($2.25) | Image | 39 | Incredible Hulk 427 ($1.95) | Marvel |
| 15 | Bishop 4 ($2.95) | Marvel | 40 | Extreme Sacrifice 1 ($1.95) | Image |
| 16 | Batman 516 ($2.95) | DC | 41 | Gotham Nights II #1 ($1.50) | DC |
| 17 | Batman/Predator II #4 ($2.50) | DC | 42 | Power of Shazam 1 ($1.50) | DC |
| 18 | Pitt 8 ($1.95) | Image | 43 | Extreme Sacrifice 2 ($1.95) | Image |
| 19 | Azrael 2 ($1.95) | DC | 44 | Catwoman 19 ($1.50) | DC |
| 20 | Team 7 #4 ($1.95) | Image | 45 | Sandman 68 ($1.95) | DC |
| 21 | Superman 98 ($1.50) | DC | 46 | Green Lantern 60 ($1.50) | DC |
| 22 | Amazing Spider-Man 398 ($1.50) | Marvel | 47 | Elektra Root of Evil 1 ($2.95) | Marvel |
| 23 | Adventures/Superman 521 ($1.50) | DC | 48 | Shi 6 ($2.50) | Crusade |
| 24 | Superman Man of Steel 42 ($1.50) | DC | 49 | Lost Universe 2 ($1.95) | Tekno |
| 25 | Action Comics 708 ($1.50) | DC | 50 | Cyberforce Origins 2 ($2.50) | Image |

## Capital City Distribution (US) Top 50 Titles

| | | | | | |
|---|---|---|---|---|---|
| 1 | Amazing X-Men 1 ($1.95) | Marvel | 26 | Superman Man of Steel 42 ($1.50) | DC |
| 2 | Astonishing X-Men 1 ($1.95) | Marvel | 27 | Spider-Man 56 ($1.95) | Marvel |
| 3 | Weapon X 1 ($1.95) | Marvel | 28 | Detective Comics 683 ($1.50) | DC |
| 4 | Generation NeXt 1 ($1.95) | Marvel | 29 | Web of Spider-Man 122 ($1.50) | Marvel |
| 5 | Gambit & Xternals 1 ($1.95) | Marvel | 30 | Spect Spider-Man 222 ($1.50) | Marvel |
| 6 | Factor-X 1 ($1.95) | Marvel | 31 | Shadow of the Bat 36 ($1.95) | DC |
| 7 | X-Man 1 ($1.95) | Marvel | 32 | Legends/Dark Knight 69 ($1.95) | DC |
| 8 | X-Calibre 1 ($1.50) | Marvel | 33 | X-Men 2099 #18 ($1.50) | Marvel |
| 9 | Spawn 28 ($1.95) | Image | 34 | Robin 15 ($1.50) | DC |
| 10 | X-Men Chronicles 1 ($3.95) | Marvel | 35 | Star Wars/Dark Lords 4 ($2.50) | D.Horse |
| 11 | Angela 2 ($2.25) | Image | 36 | Prophet 10 ($2.25) | Image |
| 12 | Rogue 3 ($2.95) | Marvel | 37 | Hulk 427 ($1.95) | Marvel |
| 13 | Wetworks 5 ($1.95) | Image | 38 | Elektra: Root of Evil 1 ($2.95) | Marvel |
| 14 | Bishop 4 ($2.95) | Marvel | 39 | Backlash 4 ($2.50) | Image |
| 15 | WildC.A.T.s 17 ($1.95) | Image | 40 | Warblade 1 ($2.25) | Image |
| 16 | Team 7 #4 ($1.95) | Image | 41 | Lost Universe 2 ($1.95) | Tekno |
| 17 | Pitt 8 ($1.95) | Image | 42 | Sandman 68 ($1.95) | DC |
| 18 | Batman 516 ($2.95) | DC | 43 | Gotham Nights II #1 ($1.95) | DC |
| 19 | Batman/Predator II #4 ($2.50) | DC | 44 | Catwoman 19 ($1.50) | DC |
| 20 | Amazing Spider-Man 399 ($1.50) | Marvel | 45 | Extreme Sacrifice Prologue ($1.95) | Image |
| 21 | Dark Empire II #2 ($2.95) | Dark Horse | 46 | Primortals 3 ($1.95) | Tekno |
| 22 | Superman 98 ($1.50) | DC | 47 | Shi 6 ($2.95) | Crusade |
| 23 | Action Comics 708 ($1.50) | DC | 48 | Green Lantern 60 ($1.50) | DC |
| 24 | Adventures/Superman 521 ($1.50) | DC | 49 | Mr Hero 3 ($1.95) | Tekno |
| 25 | Azrael 2 ($1.95) | DC | 50 | Extreme Sacrifice Epilogue ($1.95) | Image |

## Comics International Top 50: January 1995

WHILE the facing page's charts for the two major US distributors and their UK equivalents throw up interesting differences between buying trends in each country, to overview the total ordering, **Comics International** produces its own top fifty chart. The only combined chart in the industry.

Taking the order levels from each company and factoring in the size of each operation, we are able to produce a chart reflecting the entire month with far greater accuracy than those produced for the record, film or book industry.

This represents the trade orders for titles — meaning retailers believe they can sell the books they are ordering. Whether consumers choose to buy them is a different matter. (Key: re = re-entry; * irregular schedule)

| | | | |
|---|---|---|---|
| 1 | (new) | Amazing X-Men 1 ($1.95) | Marvel |
| 2 | (new) | Astonishing X-Men 1 ($1.95) | Marvel |
| 3 | (new) | Weapon X 1 ($1.95) | Marvel |
| 4 | (new) | Generation NeXt 1 ($1.95) | Marvel |
| 5 | (new) | Gambit & The X-Ternals 1 ($1.95) | Marvel |
| 6 | (new) | Factor-X 1 ($1.95) | Marvel |
| 7 | (new) | X-Man 1 ($1.95) | Marvel |
| 8 | (2) | Spawn 28 ($1.95) | Image |
| 9 | (new) | X-Calibre 1 ($1.95) | Marvel |
| 10 | (new) | X-Men Chronicles 1 ($3.95) | Marvel |
| 11 | (7) | Angela 2 ($2.25) | Image |
| 12 | (9) | Rogue 3 ($2.95) | Marvel |
| 13 | (*) | Wetworks 5 ($1.95) | Image |
| 14 | (15) | Bishop 4 ($2.95) | Marvel |
| 15 | (13) | WildC.A.T.s 17 ($1.95) | Image |
| 16 | (12) | Batman 516 ($1.50) | DC |
| 17 | (*) | Pitt 8 ($1.95) | Image |
| 18 | (27) | Team 7 #4 ($2.25) | Image |
| 19 | (17) | Batman/Predator II: Bloodmatch #4 ($2.50) | DC |
| 20 | (18) | Batman: Shadow of the Bat 36 ($1.95) | DC |
| 21 | (21) | Amazing Spider-Man 399 ($1.50) | Marvel |
| 22 | (22) | Superman 98 ($1.50) | DC |
| 23 | (26) | Action Comics 708 ($1.50) | DC |
| 24 | (8) | Azrael 2 ($1.95) | DC |
| 25 | (23) | Adventures of Superman 521 ($1.50) | DC |
| 26 | (25) | Superman Man of Steel 42 ($1.50) | DC |
| 27 | (16) | Detective Comics 683 ($1.50) | DC |
| 28 | (28) | Spider-Man 56 ($1.95) | Marvel |
| 29 | (14) | Star Wars: Dark Empire II #2 ($2.95) | Dark Horse |
| 30 | (34) | Web of Spider-Man 122 ($2.95) | Marvel |
| 31 | (31) | Spectacular Spider-Man 222 ($1.50) | Marvel |
| 32 | (32) | X-Men 2099 #18 ($1.50) | Marvel |
| 33 | (33) | Legends of the Dark Knight 69 ($1.95) | DC |
| 34 | (24) | Robin 15 ($1.50) | DC |
| 35 | (35) | Prophet 10 ($2.50) | Image |
| 36 | (38) | Dark Lords of the Sith 4 ($2.50) | Dark Horse |
| 37 | (41) | Incredible Hulk 427 ($1.95) | Marvel |
| 38 | (new) | Warblade: Endangered Species 1 ($2.25) | Image |
| 39 | (46) | Backlash 4 ($2.25) | Image |
| 40 | (new) | Batman: Gotham Nights II #1 ($1.95) | DC |
| 41 | (40) | Sandman 68 ($1.95) | DC |
| 42 | (new) | Extreme Sacrifice Prelude ($1.95) | Image |
| 43 | (new) | Elektra: Root of Evil 1 ($2.95) | Marvel |
| 44 | (39) | Catwoman 19 ($1.50) | DC |
| 45 | (new) | Power of Shazam 1 ($1.50) | DC |
| 46 | (*) | Shi: The Way of the Warrior 6 ($2.50) | Crusade |
| 47 | (44) | Green Lantern 60 ($1.50) | DC |
| 48 | (30) | Gene Roddenberry's Lost Universe 2 (1.95) | Tekno |
| 49 | (new) | Extreme Sacrifice Epilogue ($1.95) | Image |
| 50 | (37) | The Primortals 3 ($1.95) | Tekno |

***Marvel Comics*** has held its 36% of the top 50, a 4% lead over DC. But take out the **Hulk** and the new **Elektra: Root of Evil** mini-series and the two major companies would be neck-and-neck, with Marvel's performance based on two families of titles only.

But the quantity of titles pales into insignifance against the incredible performance by the "new" X-books. **Amazing X-Men** steals the top spot as it leads all the other *After Xavier: The Age of Apocalypse* titles into nine of the top 10 places. Only **Spawn**, in 8th place, prevented a clean sweep of the top spots. Obviously, Marvel's strategy has worked, and this new storyline has caught the imagination of the retailers, with many of the poor-selling X titles such as **Cable** and **Excalibur** gaining phenomenal ground because of the name changes and association: **Cable** is **X-Man**, while **Excalibur** under the control of Warren Ellis, becomes **X-Caliber**.

Even the unrelated-to-current-crossover X-books have fared well, **Bishop**'s concluding part to his four-issue mini has actually moved back up the chart, while **Rogue**, despite dropping out of the top ten, features at 12th and **X-Men 2099** #18 held its 32nd position from last month.

The Spider-Man family of titles' current clone storyline has improved the their chart performance, though not as much as Marvel might have hoped for. Three of the titles remained stationary, while **Web of Spider-Man** — enhanced with a special cover and extra pages — moves up four places.

**The Hulk** and the new **Elektra** series were Marvel's only other representatives in the chart, and Elektra's entry at 43rd does not bode particularly well for a sustained run in the chart.

**The Fantastic Four** have dropped out of the chart after featuring for the last five months, but they are sure to return in two months with #400.

***DC Comics*** now has a 32% share of the top 50 — an increase on previous months thanks to new releases **Power of Shazam**, **Batman: Gotham Nights II** and the tenacity of **Green Lantern**.

**Sandman** slips only one place, maintaining its strong retail and reader support, and probably increasing DC's desire not to cancel the title.

The Superman family continues to remain even, with this month **Action Comics** going up, **Man of Steel** and **Adventures of Superman** dropping slightly and **Superman** #98 staying at 22nd. The forthcoming *Death of Clark Kent* may generate enough interest to help the Man of Steel to get back a couple of top 10 places, but the heady days of the top spot now seem beyond the Kryptonian.

***Image Comics*** 22% showing in the chart is a rise of 2% on last month thanks to the Extreme Studios **Extreme Sacrifice** crossovers. Both the **Prelude** and **Epilogue** issues have charted and Liefeld's company has its healthiest market share for a number of months. But **Prophet** has been losing ground every month after Platt's succession of missed deadlines and issues finished by fill-in artists. However, this month's tie-in to the big Extreme events has secured it remaining in 35th place.

**WildC.A.T.s**, **Team 7** and **Backlash** all either held ground or pushed back up the charts. **WildC.A.T.s** dropped two places but considering Marvel's tour de force, this cannot be considered a bad performance.

**Wetworks** and **Pitt** both placed high after skip months and Whilce Portacio must be more than happy, after such a long layoff from working in comics, that with only limited exposure **Wetworks** has continued to place so well in the charts.

***Tekno Comix*** begins to slide and surprisingly the first casualty to fall out of the top 50 is Neil Gaiman's **Mr Hero, The Newmatic Man**. However, Tekno still has a 4% share of the chart, equal with Dark Horse.

**Leonard Nimoy's The Primortals** holds onto a chart position by the slimmest of margins, beating **Neil Gaiman's Mr Hero — The Newmatic Man** into 50th place.

**Gene Roddenberry's The Lost Universe** had the distinction of being this month's highest faller and after placing at 48th, these two remaining Tekno releases looked destined to make an early exit from the charts.

***Dark Horse*** **Star Wars: Tales of the Jedi — the Dark Lords of the Sith** continues to stay in the top 50 and looks set to remain so for the duration of its six-issue mini-series.

**Star Wars: Dark Empire II** #2 fell 15 places but remained inside the top 30 and also looks set to remain in the chart for its duration.

Dark Horse had a total of four titles in the top 100 with Frank Miller's **Sin City: A Dame to Kill For** (at 72) and John Wagner's new Aliens series, **Berserker**, at 93.

***Event Comics:*** Joe Quesada's self-publishing company placed at #55 two months ago with its first release, **Ash**. The second issue of the fireman turned superhero series held well, placing at 64th this month.

***Chaos Comics***: **Evil Ernie: The Revenge** #4 has maintained the small company's position within the top 100 at 65.

***Hamilton:*** **The Mighty Morphin Power Rangers**' appeal to children has not, it seems, continued the success for Hamilton. #3 has dropped into the high sixties and it is doubtful whether it will maintain a place in the top 100 for much longer.

*continues overleaf*

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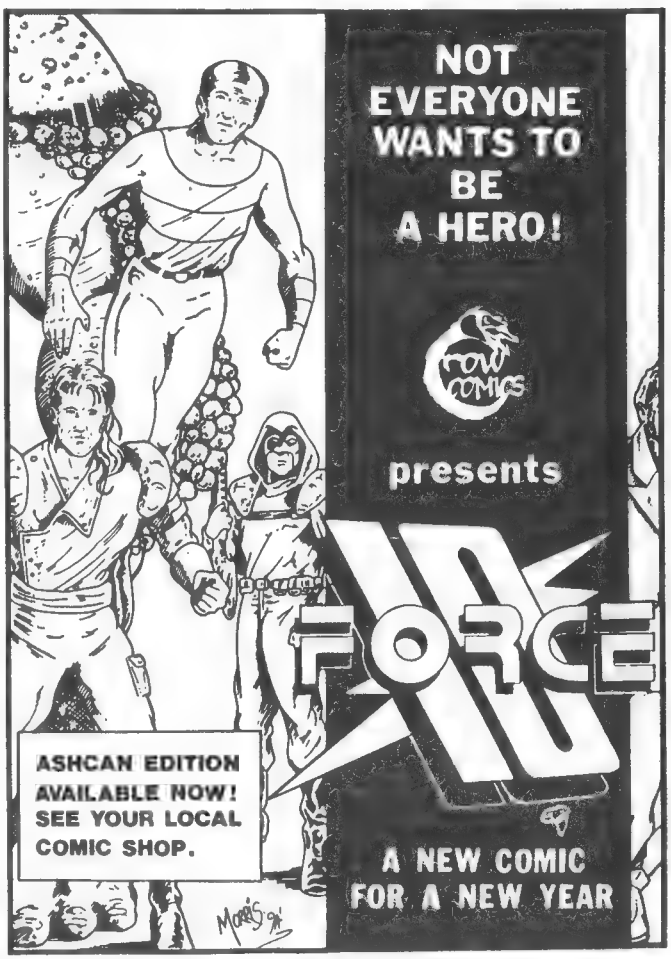
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**Harris:** **Vengeance of Vampirella** has continued to hover around the high 50s in the chart.

**General analysis**: key titles which failed to reach the top 50:
From Marvel: **Fantastic Four #398, Spider-Man: Funeral For an Octopus** #1, **Punisher** #100.
DC: **Flash #99, Jonah Hex: Riders of the Worm & Such** #1
Topps: **X-Files** #1
Bongo: **Krusty Comics** #1
Dark Horse: **Aliens: Berserker** #1
20 Image titles failed to place in this month's top 50: **Shadowhawk** #16, **Supreme** #23, **Cyberforce Origins** #2, **Newmen** #10, **Youngblood Strikefile** #11, **Brigade** #16, **Cyberforce Universe Sourcebook** #2, **Savage Dragon** #17, **Supreme: Legend of** #2, **Deadly Duo** #3, **Shaman's Tears** #5, **WildC.A.T.s Adventures** #5, **Bloodstrike** #18, **Groo** #2, **Badrock & Company** #5, **Maxx** #13, **Freak Force** #11, **Grifter: One Shot, Team Youngblood** #17

## Overview: Ups, Downs and Outs

Titles that dropped out of the chart this month (not including one-shots and concluded mini-series):

| | issue # | last month | this month |
|---|---|---|---|
| Mighty Morphin Power Rangers | 3 | (50) | 68 |
| Maxx | 13 | (49) | 55 |
| Fantastic Four | 398 | (48) | 52 |
| Superboy | 13 | (47) | 54 |
| Cyberforce Origins: Stryker | 2 | (45) | 53 |
| Mr Hero, the Newmatic Man | 2 | (42) | 51 |

Okay, comic-watchers, here's the summary...

**Titles rising:** ..... 15
**Titles falling:** ..... 18
**New entries:** ..... 15
**Re-entries/irregular schedule** ..... 3
**Non-movers:** ..... 7

Highest new entry ..... **Amazing X-Men #1** (Marvel)
Highest climber ..... **Team 7** #4 (Image) up 9 places
Biggest drop **Roddenberry's Lost Universe** 2 (Tekno) down 18 places
Highest re-entry or irregular scheduled ..... **Wetworks** #5 (Image)

## Twelve month breakdown:

% = number of titles in top 50

| Comics International | #40 | #41 | #42 | #43 | #44 | #45 | #46 | #47 | #48 | #49 | #50 | #51 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Marvel | 40 | 48 | 48 | 38 | 38 | 34 | 42 | 40 | 40 | 38 | 36 | 36 |
| DC | 28 | 30 | 32 | 32 | 32 | 36 | 28 | 26 | 28 | 28 | 30 | 32 |
| Image | 24 | 18 | 18 | 28 | 28 | 24 | 28 | 34 | 28 | 22 | 20 | 22 |
| Dark Horse | 2 | 0 | 2 | 0 | 0 | 2 | 2 | 0 | 2 | 4 | 4 | 4 |
| Valiant | 4 | 2 | 0 | 2 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Malibu | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Bongo | 2 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Hamilton | - | - | - | - | - | 2 | 0 | 0 | 0 | 2 | 2 | 0 |
| Chaos | - | - | - | - | - | - | - | - | 2 | 0 | 0 | 0 |
| Tekno | - | - | - | - | - | - | - | - | - | 4 | 6 | 4 |
| Crusade | - | - | - | - | - | - | - | - | - | 2 | 0 | 2 |
| Harris | - | - | - | - | - | - | - | - | - | - | 2 | 0 |

## Publishers' % family of titles shares:

| | #40 | #41 | #42 | #43 | #44 | #45 | #46 | #47 | #48 | #49 | #50 | #51 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| X-family | 16 | 20 | 24 | 20 | 20 | 20 | 22 | 20 | 22 | 22 | 24 | 24 |
| Superman | 14 | 16 | 16 | 16 | 14 | 22 | 12 | 10 | 10 | 10 | 10 | 8 |
| Bat family | 12 | 14 | 12 | 12 | 14 | 12 | 14 | 12 | 14 | 14 | 16 | 18 |
| Spider-Man | 12 | 12 | 14 | 10 | 8 | 8 | 8 | 12 | 10 | 8 | 8 | 8 |
| Extreme | 8 | 10 | 4 | 6 | 10 | 4 | 6 | 10 | 6 | 4 | 2 | 6 |
| Homage | 8 | 10 | 8 | 10 | 12 | 12 | 12 | 14 | 14 | 12 | 12 | 10 |

# MAIL ORDER INDEX

*WITH the ever-increasing diversity of comics and related items being offered to readers through the post, the **Comics International** Mail Order Index has been designed to help the buyer identify specialists in key areas of collecting. Where telephone numbers are given, readers are advised to phone advertisers only during standard working hours.*

**Code to abbreviations used:**

| | |
|---|---|
| **w/s** | = wholesale available |
| **dis** | = bulk discount terms |
| **cat** | = catalogue available |
| **s-cat** | = sae for catalogue |
| **s-wants** | = sae with wants lists |
| **CoBRA** | = Comic Book Retailers' mail order protection scheme |
| **cc** | = major credit cards accepted |
| **sae** | = send stamped, self-addressed envelope with your enquiry |

## GOLDEN AGE TITLES

*Generally acknowledged as being published between 1938 and 1945 but herein designated to cover all pre-Silver Age American comics*

■ **Incognito**, 14 Stames Court, Union Street, Maidstone, Kent ME14 1EB. (s-wants, CoBRA, cc) Phone/Fax 0622-683642

■ **Silver Acre Comics**, The Studio Cottage, Edern, Pwlheli, Gwynedd LL53 6JD (s-wants, cc) 0758-720 532

■ **Stateside Comics**, 125 East Barnet Road, Barnet, EN4 8RF (dis, cat, CoBRA, cc) 081-449 5535

## SILVER AGE TITLES

*Generally deemed to commence in 1955 with DC Comics' hero rebirth through **Detective 225** (introducing the Martian Manhunter) and **Showcase 4** (introducing the new Flash), herein covering up to late 1960s.*

■ **Cosmic Comics**, PO Box 1771, London E17 9PW. (cat, wants, CoBRA)

■ **Incognito**, 14 Stames Court, Union Street, Maidstone, Kent ME14 1EB. (s-wants, CoBRA, cc) Phone/fax 0622-683642

■ **Just Comics**, 2 Crossmead Ave, Greenford, Middx UB6 9TY (cat-28p, CoBRA)

■ **Select Comics**, PO Box 39, Derby DE1 9TD (cat, wants) 0332-340984

■ **Silver Acre Comics**, The Studio Cottage, Edern, Pwlheli, Gwynedd LL53 6JD (s-wants, cc) 0758-720 532

■ **Stateside Comics**, 125 East Barnet Road, Barnet, EN4 8RF (dis, cat, CoBRA, cc) 081-449 5535

## POST-SILVER AGE

*Comics from the 1970s to date: Bronze Age-Marvel Age-Lead Age up to Platinum Age-Valiant Age-Image Age. Historians will doubtless decide on a name.*

■ **AmerCom**, 36 Glan Morfa, Llandudno Junction, Gwynedd LL29 9AA (s-cat)

■ **Comics Warehouse**, PO Box 600, 8 Galliford Road, Maldon, Essex CM9 7XD (w/s, cat, cc, CoBRA) 0621 850351

■ **Cosmic Comics**, PO Box 1771, London E17 9PW. (cat, wants, CoBRA)

■ **David Johnson**, 45 Broadmead, Corsham, Wiltshire SN13 9AW (s-cat, dis, s-wants)

■ **Stateside Comics**, 125 East Barnet Road, Barnet, Herts EN4 8RF (dis, cat, CoBRA, cc) 081-449 5535

## HOT COMICS

*Current or key titles, usually first issues or first appearances of major characters. Investment titles for speculators willing to gamble on what will increase in value.*

■ **Comics Unlimited**, Unit 11, The Arcade, Letchworth, Hertfordshire. (wants, CoBRA) 0462 480018

■ **Cosmic Comics**, PO Box 1771, London E17 9PW. (cat, wants, CoBRA)

■ **Edge of Forever, The**, 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, cc) 081-298 1363

■ **Stateside Comics**, 125 East Barnet Rd, Barnet, EN4 8RF (dis, cat, CoBRA, cc) 081-449 5535

## ADVANCE IMPORTS

*US comics are not in newsagents, except for almost all DCs and most $1.25 Marvels, shipped seafreight. The following offer air-shipped copies from all major publishers.*

■ **ACE Comics**, 1 Headgate Buildings, St Johns Street, Colchester, Essex C02 7AD (wants, cat, CoBRA, cc) 0206 561912

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■ **Forbidden Planet**, 71 New Oxford Street, London WC1A 1DG (s-cat, cc) 071 497 2150

■ **Gosh! Strips by Mail**, 39 Great Russell Street, London WC1B 3PH 071 636 1011

■ **Mega-City Comics**, 18 Inverness Street, Camden Town, London NW1 7HJ (s-cat, cc, CoBRA) 071 485 9320

■ **Planet X**, 5 London Road, Worcester WR5 2DJ (wants,CoBRA) Phone/fax: 0905 355055

■ **Red Hot Comics**, 42 Berridale Ave, Cathcart, Glasgow G44 3AE (CoBRA, s-wants) 041-637 0162 (10am-11pm)

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■ **Terminal Comics**, 158 b Westminster, Montreal West, Quebec, Canada H4X 1Z4 (dis, cat, shipping comics worldwide from Montreal, where most are currently printed)

■ **Timezone**, 12 Fish St, Shrewsbury, Shropshire SY1 1UR (dis, cat, wants) 0743 365192

## LIMITED EDITIONS

*Many high-profile mini-series and one-shots are also available in limited, numbered and often autographed editions (s&n). New titles, to acquire copyright, can also appear in small print-run "ashcan" editions (ash).*

■ **Edge of Forever, The**, 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, cc, s&n) 081-298 1363

■ **Giant Poster Company**, PO Box 52, Southport PR8 2BR. (ltd edtn prints of Judge Dredd/2000AD cover art, UK sales only, leaflet on request) 0704 551150

■ **Stateside Comics**, 125 East Barnet Rd, Barnet, EN4 8RF (dis, cat, CoBRA, cc, ash, s&n) 081-449 5535

## TRADING CARDS

*An increasing number of traders carry a wide range of comics-related trading cards and their peripherals (files, folders, etc).*

■ **Adventure Seekers!**, 105 Hullbrook Road, Billesley, Birmingham, B13 OLE (cat, wants) 021 444 0986

■ **Beyond Comics & Books**, 76 Harlescott Rd, Nunhead, London SE15 3BZ (s-cat, s-wants, sae, CoBRA) tel/fax 071 639 7171

■ **CR Cards**, 47 Grove Road, Chadwell Heath, Romford, Essex RM6 4AQ (cat, wants, CoBRA) 081 599 9306

■ **Discount Trading Cards**, 18 Birch Ave, Romiley, Stockport, Cheshire SK6 4DG (cat, wants, dis, CoBRA) 061 494 8369

■ **Edge of Forever, The**, 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, cat, cc) 081-298 1363

■ **Fantasy Domain**, 212 Grange Rd, Plaistow, London E13 0HB (s-cat, s-wants, CoBRA)

■ **First Choice Cards**, 11 Keith Avenue, Liverpool L4 5SL (cat, wants, CoBRA) 0831 765811

■ **Next Millennium**, 14 Newark Way Hendon London NW4 4JL (wants, dis) 081-203 0014

■ **Stateside Comics**, 125 East Barnet Road, Barnet, EN4 8RF (dis, cat, CoBRA, cc) 081-449 5535

■ **Timezone**, 12 Fish St, Shrewsbury, Shropshire SY1 1UR (dis, cat, wants) 0743 365192

■ **Wokingham Comics & Trading Cards**, 8 Paice Green, Wokingham, Berks RG11 1YN (s-cat, s-wants) 0734 790441

## ORIGINAL ART

*With artists having their originals returned by publishers, an increasing number of pages are now being made available.*

■ **Anime Projects Shop**, 19 High St, Bangor, Gwynedd, LL57 1NP (anime cels, s-cat, cc, CoBRA) 0248 370044

■ **Conquistador Comic Art Mail Order**, 158 Kent House Rd, Beckenham, Kent BR3 1JY (wants, CoBRA, s-cat, cc) 081-659 9714

## PORTFOLIOS & PRINTS

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■ **Conquistador Comic Art Mail Order**, 158 Kent House Rd, Beckenham, Kent BR3 1JY (CoBRA, s-cat, cc) 081-659 9714

## MERCHANDISE

*Comics-related t-shirts, posters, video games, video films, badges, etc.*

■ **Stateside Comics**, 125 East Barnet Road, Barnet, EN4 8RF (dis, cat, CoBRA, cc) 081-449 5535

## COMICS AUCTIONS

*Accepting lots from the general public, comics auctions can provide an alternative way for collectors to sell their comics.*

■ **Comic Book Postal Auctions Limited**, 40-42 Osnaburgh Street,.London NW1 3ND (cat) 071 586 3007

■ **Flights of Fantasy**, 82b Broadway, Bexleyheath DA6 7LW (cat) 081-298 1363

## PERIPHERALS

*Acid-free protection for valuable comics. Backing boards, bags, storage boxes, etc.*

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■ **Incognito**, 14 Stames Court, Union Street, Maidstone, Kent ME14 1EB. (s-wants, CoBRA, cc) Phone/fax 0622-683642

■ **Just Comics**, 2 Crossmead Ave, Greenford, Middlesex UB6 9TY (w/s only, CoBRA) 081 578 1308

■ **Stateside Comics**, 125 East Barnet Road, Barnet, EN4 8RF (dis, CoBRA, cc) 081-449 5535

## MANGA TITLES

*English language translations and Japanese-style American comics.*

■ **ACE Comics**, 1 Headgate Buildings, St Johns Street, Colchester, Essex C02 7AD (wants, cat, CoBRA, cc) 0206 561912

■ **Anime Projects Shop**, 19 High St, Bangor, Gwynedd, LL57 1NP (anime, w/s, s-cat, cc, CoBRA) 0248 370044

■ **Edge of Forever, The**, 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, cc) 081-298 1363

## ART & REFERENCE

*Comics history reference magazines & books (ref) plus art books (art) and newspaper strip compilations (strip).*

■ **Conquistador Comic Art Mail Order**, 158 Kent House Rd, Beckenham, Kent BR3 1JY (wants, CoBRA, ref, art, strip, s-cat, cc) 081-659 9714

■ **Edge of Forever, The**, 82 b Broadway, Bexleyheath, Kent DA6 7LW. (wants, CoBRA, ref, cc) 081-298 1363

## ALTERNATIVE & BIOG

*The following carry an extensive range of biographical and slice-of-life titles (Fantagraphics, Maus, Crumb, Pekar, etc)*

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■ **Gosh! Strips by Mail**, 39 Great Russell Street, London WC1B 3PH 071 636 1011

■ **Knockabout Comics**, 10 Acklam Road, London W10 5QZ (w/s, s-cat, cc) 081 969 2945 (fax: 081 968 7614)

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*Anybody considering opening a comics specialist shop can obtain further information about the supply of titles from any of the following wholesalers, who air-freight bulk copies of North American comics and related items into Britain on a weekly basis:*

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■ **Titan Distributors**, Unit 1, Empson Street, London E3 3LT 071 538 8300

■ **First Choice Wholesale**, 8 Galliford Rd, Maldon, Essex CM9 7XD 0621 851 651

*In addition, copies of DCs and selected Marvel titles are available to newstrade outlets from their national UK distributors, who ship copies sea-freight from America.*

■ **Comag** (selected Marvel US plus Fleetway & other UK titles) 08954 44055

■ **Portman Distribution** (full range of DC comics only) 0533 693861

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# REVIEWS

*It is the intention of* ***Comics International*** *to help comics readers keep abreast of the entire range of titles currently available through direct sale specialist shops, good newsagents and mail order companies. Few retailers allow titles in stock to be read before choosing purchases;* ***Comics International****'s reviews are designed to counter this and draw readers' attention to comics they might otherwise ignore. Naturally, this section should be of even greater benefit to readers who rely solely on mail order, as they can only judge the quality of a new title after purchase.*

***Review codes:*** *General competitive performance of a title is measured on a scale of 1 to 10. A specific issue's quality, as measured against previous issues: <- - -> to <+ + +>.*

*Two ratings are used for the sake of detailed and fair coverage. The number following each review (on a scale of 1 to 10) is a quality comparison with similar titles currently being published. We make no attempt to compare* ***Bone*** *to* ***X-Men****, but review each within the context of its own genre.*

*The individual issue is also rated within the confines of its previous issues. Hence a comparatively dull title may get a low number but a high rating for the specific issue reviewed (ranging from <-> to <+ + +> if there has been a notable improvement.*

***Reviews Editor:*** *Sarah Bolesworth*

**Reviewing panel:** Phil Hall (PH), Richard Hopkins (RHo), Richard J Johnston (RJJ), John King (JK), Nigel Lowry (NL), Skinny Melink (SM), Peter C. Phillips (PCP)

## DC COMICS

### Animal Man 79

*by Delano & Pugh*

The convoy reaches the promised land, but an enemy agent makes a fatal move. Delano and Pugh make an excellent creative team in this character-driven soap opera, and most superhero books would benefit from their great talent of depicting *ordinary* people in extraordinary situations. (RHo) 8

### Animal Man 80

*by Prosser & Harper + Temujin*

<-> A new writer, and so Animal Man wakes up in odd surroundings yet again... The art, while not on a par with Pugh's work, is powerful and dark and reminiscent of an early Bachalo. Apparently Buddy Baker has a life-changing experience, but nothing has actually happened so far. It's intriguing, but nothing more. (RJJ) 6

### Aquaman 4

*by David & Egeland*

When the Japanese capture Aquaman's dolphin family, he's drawn into a confrontation with Lobo. Considering the bore Lobo has become, this wasn't bad at all. Definitely the best Aquaman series so far, with plenty of work going on, but it still lacks a vital spark. The sharks are great, though! (NL) 6

### Batman: Castle of the Bat

*by Harris & Hampton*

The Batman mythology has much in common with that of Frankenstein; one man's supreme obsession leads to the creation of his greatest triumph — which proves, in most onlooker's eyes, to be a monster. Harris and Hampton have great fun here, even working the Bat-hound into the story! One of the more entertaining *Elseworlds* books. (RHo) 8

### Bob, The Galactic Bum 1

*by Grant + Wagner & Ezquerra*

A silly SF galaxy-hopping story, with a gratuitous Lobo appearance to bump up those all-important sales figures. It's quite fun, although nothing staggeringly special. But it's good to see **2000AD's** Carlos Ezquerra wowing the Americans. (RJJ) 6

### Books of Magic 8

*by Reiber & Gross*

Learning the truth about his new neighbours, our young magus is faced with some difficult choices concerning power and responsibility. This book just keeps getting better. Gross' artwork is as fetching as ever, and scriptwriter Reiber is particularly adept at capturing the moral complexities of Tim's burgeoning powers. (RHo) 8

### Face

*by Milligan & Fegredo*

A plastic surgeon and his wife become unwitting players in the disturbing game of a reclusive artist. Excellent stuff, a gripping study of insanity, obsession, post-modernism and the visual culture of this century's new Frankensteins. The plot reads like *Sleuth*, directed by Polanski and Cronenberg. (RHo) 10

### Hellblazer 85

*by Campbell & Phillips*

Urban myths start coming true as a motley gathering of ghosts and demons seek Constantine's help. Campbell's discourses on London's hidden past add an extra dimension to this tale, but it is Phillips' detailed artwork — ably abetted by Matt Hollingsworth's subtle colouring — which is the real treat here, capturing the title's dominant atmosphere of dread and decay. (RHo) 8

### The Invisibles 4

*by Morrison & Yeowell*

Dane's initiation reaches its climax. Morrison's first four issues have been startling and thought-provoking, and Yeowell's brief run has been a confirmation of his talents. The trick is to maintain this impact, given that the emphasis will presumably now shift to the other members of the team and their adversaries. (RHo) 9

### Judge Dredd 6

*by Helfer & Williams*

Although different to the UK Dredd book, this title is starting to find its own identity. Changing the origin of Dredd seemed like a bad move at first, but Helfer hasn't rushed it. Instead, we are treated to diverse stories focusing on the beginnings of the justice system. (JK) 7

### Judge Dredd: Legends of the Law 1

*by Wagner + Grant & Anderson*

When DC announced a second Dredd comic containing longer story arcs crafted by top names in the industry, I was hoping that they would produce a more mature comic. Alas, this comic is a disappointment, with infantile script and art. DC has wasted its chance to show us how much faith it has in Dredd. Save your money for **Judge Dredd the Megazine.** (JK) 3

### Mob Fire 2

*by Ushaw & Pleece*

This book plays on familiar themes, and there's certainly nothing wrong with that: the reluctant son of a brutal gangster fighting his heritage, combined with an expansion of the magical undercurrents of Philip Ridley's script for *The Krays*. Pleece's artwork is strikingly different, but Ushaw's writing seems to need tighter editing. Kellor's dialogue-driven agonizing becomes a little tiresome — his late father seems a more interesting character: the flashback scene this issue is highly effective. (RHo) 6

### The Sandman 65

*by Gaiman & Hempel + Case*

Two ominous meetings, a murder, and some gruesome mutilation, as *The Kindly Ones* progresses. This storyline seems to have been running for ages, and it seemed as though Gaiman's script was faltering. The last couple of issues have cast away any doubts, however, and one can only marvel at his imagination: the effective use of characters from the previous 60-odd issues suggests he really did have the whole thing worked out from the very start, and that it will come to an end. The Corinthian is a dream of a character — or should that be nightmare? (RHo) 9

### Shade 55

*by Milligan & Buckingham*

Shade's newborn son reaches — in a matter of weeks — puberty, while a cutthroat journalist makes plans to nail the Changing Man from Meta. The subject matter might appear bizarrely offbeat, but I would defy anyone not to be enchanted by this book, given its wonderfully touching explorations of personal relationships. (RHo) 8

A new starting point: a new cast and the reintroduction of Shade Jr. It's the best story since issue 50, although it still hasn't regained its earlier dynamism. The only real point of interest is the mysterious Andrea Murdoch. (NL) 4

### Shadows Fall 3

*by Rieber & Van Fleet*

The orderly facade of Gale's life crumbles as his shadow's murderous spree intensifies. A grim, icy-cold examination of memories and guilt, this series benefits greatly from Van Fleet's masterly evocation of the decaying, nightmarish city — which plays as important a role as any of the characters. (RHo) 8

### Starman 3

*by Robinson & Harris*

Jack Knight battles the Mist's son in the skies over Opal City. Robinson is a great talent, and his reluctant superhero makes for one of the best new comics in ages. Anyone with an older brother will appreciate the flashback scenes. (RHo) 9

<+> This title gets better and better. Robinson is, without a doubt, a writer with the best possible future in comics. An injection of superheroic fantasy and all-too-human resentment have turned one of DC's lamest characters into a bona fide Nineties success. Miss this book at your peril! (PH) 9

After only four issues James Robinson has created one of the best superhero titles on the shelves. The word *mainstream* cannot be applied to this comic as it contains themes, feelings and dialogue not usually encompassed by such a description. Tony Harris's stencil-like artwork is outstanding: his designs for Opal City create the perfect atmosphere for this comic, and his covers are as good as Glenn Fabry's. Add this to your standing order or regret it. (JK) 10

<+ -> Another outstanding issue. It's the clash of the next generation, with the new Starman seeking revenge on the Mist's descendent. What propels this issue is the Shade, a former Golden Age villain who has become a really interesting character. With the re-appearance of the former Starmen, this looks like a series set for success. (NL) 8

### Swamp Thing 150

*by Millar & Hester*

Swamp Thing saves the world, but finds his recent trials were only the first stage of a much bigger quest. This book is reaching full-steam now, and Millar is clearly relishing the immense potential which this title, given its illustrious history, still holds. After being deprived of his natural setting for so long, it's very satisfying to see Alec back in the swamp again. (RHo) 8

## MARVEL COMICS

### Astonishing X-Men 1

*Lobdell & Madureira & Green + Townsend*

<+++> Mildly interesting and full of character twists — especially that of Sunfire — there is some major hamming-up and overacting with the new X-stars. The visualisation is still far too lightweight for the angst and depression that the book tries to convey, especially with this colourful artwork. However, there is much more profound character development than the X-Men has achieved in recent years. (RJJ) 8

### Bishop 2

*by Ostrander & Pacheco*

<-> Again, the Pacheco art is lovely, but it outclasses the story. Competently scripted, but apart from the reintroduction of Shard, this issue doesn't progress much further than the first. In fact, in some places, it seems little more than a rehash. The last page will hopefully lead into a more interesting issue 3. (NL) 7

## Cable 20

*by Loeb & Churchill + various*

<+> Jeph Loeb writes excellent stories and probably has a big future if his recent spell on Cable is anything to go by. It shows the mark of a good craftsman when he can take a lame character and breath fresh life into it. Loeb has succeeded in giving Cable a soul and a personality — and, coupled with Ian Churchill's superb artwork, it's made the book rocket from the bottom of the "might read" stack to the top of the "must read". This story, *An Hour of Last Things*, reads more like an X-Men comic than X-Men comics. Without contradicting myself, this would have made a fine epitaph for a title that should never have existed. (PH) 8

## Clandestine 4

*by Davis & Farmer*

Davis' art seems slightly rushed this issue, but it's still head and shoulders above most mainstream art. The conclusion of the first story sees the Clan members finally together, and their dad returns too, in a wonderfully subdued resolution of a punch-up. The last page voices the reader's most obvious question, so answers should definitely be forthcoming. (NL) 7

## Clandestine 5

*by Davis & Farmer*

<-> Adam Destine's origin is retold and the younger members of the Clan discover that their mother was a genie. Not nearly as impressive as the first four issues, but still worthy of any comic reader's undivided attention. Davis shows that he has some limitations with the story but his art more than makes up for his literary inadequacies. (PH) 8

## Excalibur 85

*Ellis & Lashley + Wegryzn*

Kitty Pride is forced to hand over the soul sword to the lesser of two evils until Daytripper helps her out of her predicament. Warren Ellis' debut three-parter has been an intelligent read. **Hellstorm** it's not, but Ellis makes it look like he's been writing superhero teams for years. And if one art team could stay on this book it could become the definitive **Excaliber** run. (JK) 8

## Generation X 3

*by Lobdell & Bachalo*

This X-Team book is improving all the time. Lobdell's script is fast, clever and funny, and Bachalo is producing the most amazing work of his career. The relationships between the characters are becoming solid, yet Penance, and the character that Bachalo was born to draw, Chamber, remain enigmatic. Plus, two interludes reveal a new character, Mondo, and the Orphan Maker returns. (JK) 9

<+> I love this book! Penance wreaks havoc as she runs for freedom — and the team have a hell of a time stopping her. Strong writing and truly outstanding art (if a little pin-up heavy at times) make for New Mutants as they should have been, and by far the best X-book. (NL) 8

## Generation X 4

*Lobdell & Bachalo + Buckingham*

<+> This is an absolute delight, albeit wrapped up in an old storyline concept. Lobdell writes with an element of the sinister which has never surfaced in any of his other work, and Bachalo provides a eye-feast of dazzling pencils, stunning layouts and innovative page design. A Christmas story with the usual unhappy ending and loaded with messages about being alone or lonely in the holidays. This title is head and shoulders above any other X-book on sale, and if any Vertigo fans out there want something a little different, this is it. (PH) 10

## Ghost Rider 2099 9

*by Kaminski & Buckingham + Sutherland*

An exchange of creative roles this issue, with Kyle Hotz supplying cover art and Mark Buckingham taking on the interior. Either Buckingham pencilled this in two days or inker Kev Sutherland finds it impossible to ink Mark's work, because the art has taken a serious downturn since last issue. Luckily, Kaminski's fast-paced cyberpunk script retains the high level of quality now expected on this book. (JK) 7

## Hulk 2099 #1

*by G. Jones & M. Davis*

There is no evidence, in this edition, of any development from the Hulk's appearances in **2099 Unlimited**. Utterly flat — it's just another dull read and, in fact, a waste of 15 minutes. Davis is not really culpable here, by no means is he an excellent artist, but he's good enough for a standard title. (NL) 3

## Hulk 425

*by David & Sharp + Riggs*

<+ -> A tale in two halves: a glorious farewell from Gary Frank, who proved himself equal the task of filling Dale Keown's shoes, and the arrival of an artist who seems to have little or no comprehension of the human anatomy. The story — albeit rivetting — seemed to escalate far too fast and as a result, had mis-timed anticlimax written all over it. Do I detect bleak times ahead for Marvel's premier superhero title? (PH) 5

Catastrophic events result in a shattered Pantheon, and it remains to be seen who's dead and who's not. A shame to see everything fall apart, but it was done with such aplomb that it was a great read. Frank goes out on a high point, while Sharp signs on with his best work yet. But to really improve his art, he should watch his anatomy. (NL) 8

<+> A transition from artist to artist as the Hulk goes through a further transition in his physical and mental form. Relationships within the Pantheon explode as battles grow on battles. Sharp picks up the pencilling ball and runs with it, giving the book a harsher and more rugged look that diverges from Frank's smooth and slick style. A monumental example of the superhero genre. (RJJ) 9

## Hulk 426

*by David & Frank + Riggs*

<+> Despite my reservations about the artwork and the feeling that we were witness to a cop-out in the recent story, this epilogue to the current storyline goes a long way towards explaining why recent

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events happened. Everybody awaits, with baited breath, the actions of the ethereal spirit, Mercy, who holds the key to Betty Banner's survival. Some very nice moments with Doc Samson, his assistant and Nick Fury. It will be interesting to see if Peter David decides to use the S.H.I.E.L.D members more now that he's a free agent again. Fury is the sort of guy who could make the Hulk furious, and that's the last thing Bruce needs at the moment. (PH) 7

## Rogue 1

*Mackie & Wieringo + Austin*

Picking up from the Gambit series, Candra intervenes with the two Guilds as Belladonna sends her superpowered henchmen on a vendetta mission against Rogue. Not as dark as the Gambit series, but it has a sense of crisis which pushes the story along. The art is sumptuous, but would have been better served with a slicker inker. (NL) 7

## Tales of Suspense

*by Robinson & MacNeil*

Nick Fury recruits Captain America and Iron Man to tackle a sinister new terrorist group. An action-packed story, beautifully packaged, is given piquancy by Robinson's quirky view of superheroes and villains — exemplified here by Beck, the assassin whose kills make him hungry. (RHo) 8

It's Cap and Iron Man on a mission to stop the evil terrorist organisation DANTE from killing the President — or so we think. James Robinson is unstoppable at the moment, and this screenplay-style script proves impressive once again. MacNeil's art fully deserves the Select Format reproduction, his brushwork captures the action perfectly. Much better than **Tales to Astonish**, but still lacks the awe-factor found in **Marvels**. (JK) 8

## Uncanny X-Men 320

*by Lobdell + Waid & Cruz*

The X-Men faces off against Legion in Israel and Legion dispatches the X-team through time... Waid does a fair enough job of scripting Lobdell's plot, and the art, while perfectly adequate, is another clone of Jim Lee's style. Strange goings-on with the M'Kraan Crystal lead into the next arc after the hiatus. (NL) 6

## Uncanny X-Men 321

*by Lobdell + Waid & Garney*

<+ -> The prelude to the big crossover may well prove to be better than the event itself. It is refreshing to see Xavier and Magneto's histories dealt with in such detail; my only reservation is whether any of these encounters in Israel 20 years ago actually happened. Fill-in artist Ron Garney does a more than adequate job and X-editor Bob Harras should think about giving the full-time job to him, providing he is given a strong inker. (PH) 7

## Wolverine 90

*by Hama & Adam Kubert + Farmer + Green*

<+> This issue: another battle between Wolverine and Sabretooth, but with some dazzling layouts and complete with two double gatefold pull-outs to depict the battle in actual size. Adam Kubert, who has been criticised for his seeming lack of commitment to this title, has buried the ghosts of former **Wolverine** artists. As stories go, no more ground-breaking than any prior meeting between these two, but nice dialogue, and a cliffhanger ending. The newsstand version of this edition is good value for money. (PH) 8

## X-Factor 111

*Moore + DeZago & Duursema + Milgrom*

<- - -> It really depresses me when writers stuck for something original introduce a yet more potent race of space aliens. Excuse me, this is an X-book, isn't it? Lila Cheney (rock star and intergalactic jewel thief) has stolen — and subsequently lost — a music-box of mega-proportions and she enlists the aid of X-Factor to retrieve it. What (I hope) was meant to be a jolly jape ends in tragedy as Strong Guy keels over with a heart attack. Barely adequate art is provided by the departing Duursema. Abysmal is really too kind a word for this issue. (PH) 1

## X-Force 40

*by Nicieza & Daniel*

The return of Feral, a fourth-rate Wolverine, but it's made exciting by the added mystery of who killed her family. An overlooked X-book, this is a good title with the characters beginning to develop — and Daniel improves with each issue. (NL) 7

## X-Force 41

*by Nicieza & Daniel*

<-> Did Thornn kill her family or was it her psychotic sister, Feral? An enjoyable little mystery, although regular readers will no doubt know who the killer is, anyway. Daniel's art improves almost monthly. (NL)5

## X-Man 1

*by Loeb & Skroce + Sellers + Smith + Larosa + Conrad*

<-> Convoluted continuity doesn't help the beginning of this series, and neither does the jolting, angular artwork. Cable was starting to get on a roll before the *AalterX* crossover, and this break has probably harmed the book. The "young Cable" concept gets old very fast. And of course, a new character called Essex. What's next? Because you demanded it... The Midlands! Or, Beware the power of North Tyneside! It just doesn't work. (RJJ) 6

## X-Men Alpha

*by Lobdell + Waid & Cruz + Epting*

Imitation is flattery, and this scene-setter for the next four months' worth of X-madness is a pale imitation. Who *cares* who's doing what to who? If, as I suspect, everything reverts back to form in May, many readers may be left asking lots of questions, very few of which will have anything to do with the story. Magneto and Rogue lead the X-Men in fighting humanity and the evil machinations of Apocalypse (looking like a retarded Arnold


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Schwarzenegger). It's full of posturing and melodramatics which make the normal X-Men comics seem underplayed. The artwork varies from dreadful (Roger Cruz in Joe Madureira mode) to barely adequate. I expected more, but I'm not surprised it didn't deliver. (PH) 4

The cover! So bright! My eyes... I can't see! Some interesting twists on the regular X-crew, the writers and artists are clearly having some fun here, but the art may be too cartoony for the supposedly grim feel of this book. All change at the X-Factory... a move that has brought a number of former X-fans back — along with several forgotten characters, including Unus the Untouchable. All in all, quite fun... But what happened to the little girl? (RJJ) 6

## X-Men: The Early Years 8

*by Lee & Kirby*

Although I've never been a great Kirby fan, this title is nonetheless enjoyable. Reprinting the debut of Unus the Untouchable, this is an enjoyable title, if only for the nostalgia trip. And it's worth noting this 20-page story would fill three of four issues nowadays. (NL) 5

## X-Men: The Early Years 9

*by Lee & Kirby*

<- +> The first Avengers/X-Men clash. These stories do feel very dated, of course, but are of great historical interest and as such are worth reprinting. The Pacheco cover art is a welcome bonus. (NL) 5

## X-Men: Year of the Mutants Collectors Preview

*by Saffel & various*

About every three months or so Marvel unveil one of these collectors' previews, which superficially seem like interesting vehicles. But unfortunately they offer little more than a taste of what is to come. This is no exception; in fact it's worse than previous attempts because it tritely regurgitates facts about the X-Men, thoughts on what *might* happen by the creative staff and is padded out with features that don't really relate to X-Men comics. With the *After Xavier* storyline costing at least $70 to follow from start to finish, you may be advised to save your money for something with more substance. (PH) 2

## X-Men Unlimited 7

*by Mackie & Romita Jr.*

A hit and miss title. This issue flounders between the two. Mackie turns in a good enough script and Romita Jr's always good value, but I just don't think Storm's return to Cairo demands the expensive format. This title needs top creators handling popular characters in important stories. (NL) 6

## INDEPENDENTS

## Aliens/Predator: Deadliest of the Species 8

*by Claremont & Barreto; Dark Horse*

This is the last issue I'm buying of this title. Eight issues in and it still makes no sense. Barreto's art is the best I've seen and Claremont's scripting is as good as ever, but the plot is so protracted, vague and twisted, it's just too confusing for a bi-monthly — or even a monthly, for that matter. (NL) 5

## Bone 16

*by Jeff Smith; Cartoon Books*

Thornn, Gran'ma and Fone head into the forest to hide from the marauding rat-creatures. There is an atmosphere of anticipation, and the depiction of the thunderstorm is perhaps the most evocative I've seen in a comic, with beautiful, sensitive writing and exquisite art. The only down side is that I'm beginning to hate Gran'ma 'cos of how she treats the dragon! (NL) 9

## Groo 2

*by Aragones + Evanier; Image*

<+> The same jokes as Groo's regular cast start to creep in. This month Arba and Dakarba, the two witches, make their Image debut in this swords, sorcery and stupid jokes title. Still as much fun as it was with Marvel, and getting into its stride now with higher quality paper and better colour production. (RJJ) 7

## Holy Cross 2

*by Coney & Hogg; Fantagraphics*

The bottled-up tears of a young boy represent an entire life of grief and guilt, and the journey taken by this young boy away from his family is both moving and terrifying. The basic art style of this comic is transcended by the images it portrays. (RJJ) 8

## Lone Ranger 4

*by Lansdale & Truman; Topps*

This *true* version of the Wild West duo has been admirably crafted by SF/Western author Lansdale. It's very similar in style to the **Jonah Hex** mini-series, but the study of the relationship between the two main characters has really made this comic an original. In the age of Jim Lee and Stephen Platt it's hard to know what makes Truman's art so attractive — probably his great panel layouts and simplicity, which is so unlike anything else produced today. (JK) 8

The final showdown between the Western heroes and the evil alien-cum-Aztec God. Considering the reputation of the creators' work on **Jonah Hex** this was a big disappointment. Good in places, it had flashes of inspiration, for example in the Aztec God's final words, but the story was drawn out and the art looked rushed. (NL) 4

## Mr Hero 1

*by Vance & Slampyak + Talbot; Tekno Comix*

Mr Hero, a robot with a really


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unbelievable origin, is assembled by Jenny, a part-timer at an Egyptian museum, and her friend Hodges, a stupid big guy, just in time to save them from the Dark Chameleons. This comic is as corny as they get, making the fact that Gaiman only designed the concept all too evident. Apart from some nice colouring and Bryan Talbot's bonus Teknophage pages, I can find nothing to recommend this book. Defiant + cash = Tekno. What d'you reckon? Six months? (JK) **2**

## Palookaville 6

*by Seth; Drawn & Quarterly*

<- -> The problem with these autobiographical comics is that their creators assume that their readers will be interested in the most mundane aspects of their lives — here Seth's obsession with some obscure cartoonist that has filled three tedious issues so far, with more still to come. Further, Seth's wordless urban landscape scenes are as empty and unimpressive as his storyline. After a four-month wait, an awful disappointment. (SM) **2**

## Strangers in Paradise 2

*by T Moore; Abstract Studios*

<+> The use of colour in this otherwise black and white comic is the most powerful I've seen in a comic for years. The creation of a dream-world in colour as contrasted to the black and white ordinary world implies so much without the use of words or further pictures. In Paradise, both Francine and Katina are changing, or rather revealing more about their true selves. Compelling. (RJJ) **9**

## Stinz Old Man Out

*by Barr; Mu*

<+> The Germanic Centaur is allowed another run round the field by Barr, as Stinz gets back to the basics of agriculture and allows himself to be made fool... for a short time. Full of graceful charm and rampaging centaurs. Stinz gets back to what made this book fun in the first place... a race of centaurs integrated with humans. (RJJ) **7**

## Strikeback! 2

*by Peterson & Maguire; Bravura*

<- +> Rascal and Co step up the hunt for Nikita. That's about it really, but it's done with such enthusiasm and humour that it borders on farce. A really good piece of bubblegum entertainment, shut off your brain, kick back and enjoy! (NL) **8**

## Strikeback! 3

*by Peterson & Maguire; Bravura*

<+> Rascal's girlfriend Nikita takes centre stage as she confronts her kidnappers and discovers that her parents are behind it all. Rascal and his team of oddball superheroes are on the trail and there's the dragon... Smooth pencils by Maguire, although a couple of pages look as though they were rushed and added after the series was cut back to four issues. One of the events of the year. (PH) **9**

## The Tale of One Bad Rat 2

*by Talbot; Dark Horse*

<+ -> Talbot's powerful tale of an abused girl striking out on her own continues apace, here buoyed by his stunningly effective use of colour and shade. A serious, mature comic — a rarity these days. (SM) **9**

## Thieves & Kings 2

*by M'Oak; I Box*

<+> One of the only examples of pure fantasy in the comic-book market. A combination of comic-strip and illustrated text that creates a form that **Thieves and Kings** can claim for itself. M'Oak sets up his world by example rather than elaborating over every detail: you experience the world rather than have it thrust in your face. It's rough, it's incomplete, but the final product is going to be astounding. (RJJ) **8**

## WildC.A.T.s Adventures 2

*by Mariotte & Templeton; Image*

The story is simple and coherent (fights, love-interest and teamwork) and the art is uncomplicated and clear. Nowhere near the quality of **Batman Adventures**, but nowhere near the failure it could have been. In fact, I have read far more inferior Image books. (JK) **4**

### UK TITLES

## Akira 1: The Beginning

*by Otomo; Mandarin*

Over 300 pages in full colour retelling the first book of the Neo-Tokyo story — and all for 1p less than £11. Good value and arguably the best manga comic to be adapted into the English language. This edition fails on two levels: of all the memorable images from the comic Mandarin have opted for the least effective cover they could find; and when originally published by Epic Comics, the quality of Steve Oliff's colouring was ground-breaking — the use of inferior paper has meant that some of the quality of the art and colours has been lost. (PH) **7**

## The Beano 2736

*by various; D.C Thomson*

In Beanotown it still snows at Christmas and the residents once again indulge in their various, idiosyncratic festive doings. But is all well — or do I detect a certain complacency, a sense of going through the motions? (MK) **4**

## Best of 2000AD

*by various; Fleetway*

Probably notable due to the early *Zenith* reprints, but in fact the best part is the *Summer Magic* series reprinted in its entirety. Young Luke Kirby is sent to spend the summer with his uncle, who begins to teach him magic in order to defeat a local abomination. A great series, lovingly illustrated and with a very personal edge to the story. (NL) **8**

## Bunty 1929

*by various; D C Thomson*

Now containing as many features as stories, **Bunty** continues in its gradual transformation from comic into young girls' magazine. The stories themselves are bland and unchallenging, lacking the diversity evident only a few years ago. Positive action is needed to revive the title's fortunes, not more features! (MK) **3**

## The Dandy 2771

*by various; D.C Thomson*

Inside a traditional Christmas cover, in the Roy Wilson style but containing pastiches of Baxendale, Reid and Watkins, half of this issue is taken up by a panto story featuring many of the regular characters. It's a refreshing and well executed change from the usual fare. (MK) **7**

## Mandy & Judy 190

*by various; D.C Thomson*

This is rather better than its sister title, **Bunty**. Although very lightweight, the stories offer a richer diet than **Bunty**'s unvarying helpings of soap and the regular classic reprint, although appallingly scripted, is a fine example of Paddy Brennan's art. (MK) **6**

### SMALL PRESS

## Asphalt Brothers 3

*by J.Y. Richardson; Cold Cream Comix*

The magic that Jason Richardson somehow wrings from the deadly mundanity of suburban existence provides an experience which is hilarious and heartbreaking — and completely nuts. Late-night TV addicts should definitely invest in this disturbed masterpiece. (MK) **8**

## Inkling 12

*by various; £2.50 from 22a St Pauls Road, London N1 2QN*

The contents are business as usual, a wild mixture of styles and stories linked only by an editorial taste for the surreal. Hopefully the new look — A4, 140 pages, perfect binding, very impressive — will attract new readers who wouldn't have bothered with the old A5 stapled version... (MK) **9**

This is not a small press magazine, it looks and feels like a quality production and many of the stories wouldn't seem at all out of place published by Fantagraphics or Kitchen Sink. The change of format will hopefully attract a more discerning audience. This is 140 pages of enjoyment, and for £2.50, there really isn't anything that can compete. Don't miss out. (PH) **9**

## Pod/ Teenage Suicide

*by Ralph Kidson & Richard Smith 3 Langridges Cl, Newick BN8 4LZ*

The childlike art is surprisingly effective and extremely expressive in places in this story of a besotted boy who suspects his girlfriend of having an affair. I don't know why this works, but it does, and it's backed up with a hilarious four-pager. (NL) **8**

In which Ralphie (absolutely no relation) abandons Rotring (pen), panel borders and funny fish in favour of a rough line which gradually dissolves along with the relationship it depicts. A fine and rather darkly funny narrative experiment — more, please! (MK) **7**


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# REVIEWS EXTRA

*Reviewer Peter C. Phillips overviews Florida's AC Comics*

IN Hollywood's golden days of the '30s and '40s, the major film studios all produced low budget movies. Known as bread and butter films — or more affectionately "B" movies — they brought in much needed revenue.

Some studios, working out of what became known as "Poverty Row", specialised in low budget productions — among them Republic, Allied Artists and Monogram. Hour long crime and/or western actioners usually shot in less then a week, they were produced on shoestring budgets. But many of these low budget films became genre classics and helped make stars of their featured players.

If comparing comics publishers with the Republics and Monograms, then Bill Black's AC Comics comes closest to earning the title of "King of the 'B' Comics". Run on small budgets and with minimal yearly output, AC has survived volatile market changes by adapting to these fluctuations as they have occurred, resisting the temptation to flood an already overcrowded market, and in the process seing better financed independents slide into obscurity.

Acquisition of material from the archives of Fawcett, Magazine Enterprises and Fiction House — among others — has enabled the company to obtain much needed finance from reprint specials aimed at the nostalgia market, helping maintain AC's flagship title **Femforce** and its sister titles **Femforce Up Close** and **Good Girl Art Comics** — a trio of comics which are keeping alive the traditions of pre-code innocent cheesecake populated by scantily clad, well-endowed, and occasionally air-headed femme fatales.

An overview of AC Comics in general, and **Femforce** in particular, is no easy task. The very fact that the company has to battle for revenue means that many supposedly on-going series have been cancelled within a short span of three or four issues (notably **Black Phantom** and **She Cat**) resulting in leftover plot threads being shoe-horned into existing **Femforce** continuity.

From a production standpoint, it's been carried out with some style and, whether by accident or design, has helped to create a complex yet cohesive universe of characters. That said, tracking continuity is an historian's nightmare and would probably take until issue #100 of **Comics International** to properly research.

Unlike most other company's super hero teams which pull together various characters often in stories ill- suited to their particular powers or modus operandi and which have little influence on character development or continuity in their solo titles, **Femforce** spins storylines stemming from the heroines' own attributes and/or foibles with the diversity of the team members permitting exploration of a rich vein of genre themes.

Among these are the supernatural (Nightveil), jungle action (Tara), espionage (Colt, Rayda), western (Black Phantom), science fiction (Stardust), and super-heroics (Miss Victory) and the occasional tongue-in-cheek slapstick usually focusing on the I.Q. limited Synn. Subplots abound, and whilst storylines sometimes appear disjointed or unconnected they can often be found to form part of a more complex storyline several issues later.

There are regular appearances by members of the *Vault of Heroes* and the *Sentinels of Justice*, heroes brought out of comic-book limbo to combat the arch villain of the AC universe — the Shroud.

This storyline, beginning in **Femforce: Out of the Asylum** and **Femforce #29** and culminating in a dramatic three-issue chapterplay in issues 34-36, has been the highlight of the series over the last five years due in no small part to the re-introduction of such Golden Age heroes as The Green Lama, Catman and Kitten, Bulletman, Daredevil and some four dozen others — many of whom have gone on to solo back-up stories or oneshot specials under the "Compact Comics" label, issued with polybagged editions of **Femforce, Up Close** and **Good Girl**.

**Femforce #30** was another delightful issue, introducing Garganta the 50-Foot Woman, which went down well particularly with fans of the giant woman genre, and the character has returned in several subsequent issues to useful effect. Issue #36 (which formed part of The Shroud chapterplay) provided a suitable platform for the re-titled Haunted Horseman (the original '50s version of Ghost Rider) and his Sheriff daughter Buckaroo Betty Fury — a Betty Page lookalike — who was plucked from the 1870s wild west and deposited in modern day Florida. Sadly, little has been done with the character other than her adopting the powers of one time crime-fighter, the Hood, and a wealth of story opportunities have been lost as a result. A similar fate has recently befallen western heroine The Black Phantom — also transported through time and endowed with the ability to turn intangible. The attempted invasion of Earth by the warrior women of Rur (Stardust's homeworld) promised much but fizzled out due to a routine and overly rushed finale (**Femforce #65-67**), whilst the introduction of the Fearforce (**#73-76**) gathered together a number of one-time solo foes and provided a more standard super-hero tale and a reasonable celebration as the series itself crashed the 75th issue barrier.

While not every storyline can work for every reader and while the odds of AC and/or **Femforce** picking up prestigious awards are somewhat remote, there's little doubt that Bill Black and his compact group of creators — Mark Heike, Brad Gorby, Dave Roberts and others — enjoy what they do, and it is that enthusiasm and the fun they bring to their creations which has endeared the company to a small hard-core section of fans.

That together with consistency and a desire to produce the comics and stories that they themselves want to read has earned them the support of readers who appreciate comics for what they are — readables rather than investment portfolios.

Why not give an issue or two a try? But be warned, they are hard to find!

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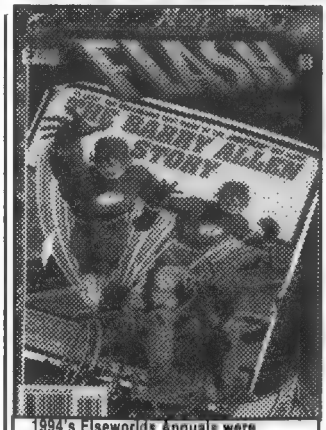

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# MOVERS & SHAKERS

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## *Stop me if you've heard this before*

A whole new generation of **X-Men** fans are crawling out of the woodwork in response to the present *After Xavier: The Age of Apocalypse* storyline that has "replaced" the regular mutant titles.

Retailers on both sides of the Atlantic have been pleasantly surprised by the response to the prologue issue, **X-Men Alpha**, and despite comfortably being the most highly ordered comic in December's distributor sales charts, it may be going back for a second printing.

Sales on all of the first month's "rewritten mutant history" issues has been phenomenal, with many shops contacting their distributors for reorders. At a comic mart in Birmingham, copies of **X-Men Alpha** were already selling for 50p more than cover price, less than four weeks after its release.

Another interesting bi-product of the four month crossover is the number of lapsed X-fans returning to the fold. Sales on **X-Men** and **Uncanny X-Men** back issues, believed to have long passed their sell-by date, have increased and although very few issues have achieved any speculator value they aren't as abundantly available as they once were. Which is how **X-Men** comics became valuable in the first place.

Because of the extra ordering on the X-books, retailers have cut back on other Marvel titles, and a number of shops have noticed other titles which had been steadily growing in sales have suddenly slipped.

With Marvel splitting into five different comics imprints; the **X-Men** family, the **Spider-Man** family, Marvel Edge, Marvel Superheroes and licensed projects, it looks like they will have to compete with each other as well as rival publishers.

On initial indications, the **X-Men** family of titles hasn't looked as strong since the much-vaunted **X-Men** and **X-Force** launches.

Given the poor performance of other Marvel families, it's not difficult to see why X-chief Bob Harras wasn't interested in being the editor-in-chief of the entire Marvel line!

## *An eX-book?*

A strong rumour circulating at present is that Marvel is planning to cancel one of the X-men family titles.

Apparently Marvel executives want the line to expand, but editor Bob Harras is concerned about maintaining quality in the existing books. One solution to the problem could be to cancel either **Cable** or **Excalibur**, the two lowest selling titles (if constant top 40 places in distribution charts is low) and replace the cancelled title with two new comics.

Speculation if rife as to who would get new ongoing books. Rogue, Bishop, Sabretooth and Gambit have all had successful mini-series in the last year and there are rumours that Psylocke, Angel and the Beast are being considered for solo-series this year.

The justification for Marvel to cancel **Cable** would be that a replacement (following an inevitable high launch sales figure) may achieve a higher settledown than a weak existing title.

One possibility for a new title is to set it in the *Alter-X* universe (which will apparently cease to exist at the end of April's **X-Men Omega**) so a reworking would be necessary.

One solution if Marvel intends to expand its number one family of titles is to have an X-Man comic which would spotlight individual X-Men in solo adventures.

Another would be to give the currently incapacitated Magneto his own series. If they can do it with Doctor Doom and the Green Goblin, then the master of magnetism is an obvious choice.

## *The King lives*

A couple of crossovers have been announced from Marvel & DC, both using characters that the late Jack Kirby created.

- John Byrne is working on a **Darkseid/Galactus** crossover for a 48-page bookshelf comic.
- Walt Simonson is to produce a **Thor/New Gods** project, which will also feature the Forever People.

## *Barry's back*

DESPITE working on his own creator-owned projects, **Gods** and **Freebooter**, Barry Windsor-Smith is to resume, indirectly, his relationship with Marvel. It is the departure of Tom DeFalco that has prompted the about-face.

Windsor-Smith swore in an interview in **The Comics Journal** that he would never work for Marvel again following a series of arguments with DeFalco. Marvel reciprocated and referred to the writer/artist in subsequent issues of their titles with the formal title of "Mr Windsor-Smith". Projects that he was working on were also shelved.


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In April, Barry returns to Marvel to do the cover and *some* interior art on the first official Marvel/Malibu crossover **Rune/Silver Surfer**, a one-shot which will introduce a cosmic breach allowing heroes and villains from both the Ultraverse and the Marvel Universe to meet and probably have a scrap.

It is also rumoured that Windsor-Smith's new projects will be published by Marvel's Malibu-owned Bravura label.

## *Winner takes all*

**HARDCASE** writer James Hudnall is looking forward to the new agreement between Marvel and Malibu. There had been, obviously, creative qualms after Marvel's acquisition of the West Coast operation, especially after a number of Malibu creators had their books cancelled following Marvel's acquisition.

But Hudnall went a long way to mending any bridges that had been burnt when he said in a recent interview, *"Malibu is going to be an autonomous company and operations will remain the same, with the exception that Scott Rosenberg is now a senior vice president at Marvel and reports to Terry Stewart.*

*Malibu's benefits include lower printing costs, distribution and connections to companies like Fleer and Toy Biz. Marvel gets extra talent, more characters to license and Malibu's expertise in computerised colouring.*

*I see this as a win/win situation for all concerned...*

*How all this will pan out in the long term is anyone's guess, but for now I'm very optimistic."*

Which is okay for a freelancer, looking for greater exposure on his titles, but tough on an in-house Malibu production-marketing or licensing employee. With Marvel already fully staffed in those departments, they instantly became redundant.

But in Jim's case, let's see how his optimism holds up when Marvel's account executives see the sales figures on **Hardcase**, which has recently had to undergo a change in direction to attract the fans back.

## *Winner takes all 2*

THIS month it is **Dr Strange**'s turn to get the Marvel full-monty. The good doctor has just undergone his most dramatic transformation in his 32-year history and Marvel is celebrating this change with a double-sized 75th issue and a four-issue series under the resurrected **Marvel Spotlight** banner.

**Marvel Spotlight** will reprint a selection of old **Dr Strange** stories on glossy paper, retailing for $2.95 ... weekly!

After examining the contents of the four issues, which followed 1960s Steve Ditko stories in issue one with more recent work, one retailer remarked that you could buy the original stories of issues 2-4 from his back issue section for nearly half the price that Marvel was charging for the reprints. Once more the question "Why reprint them?" has to be asked.

## *Dredd banned*

DC's May **Coming Comics**, the publisher's trade lists for forthcoming product include an ominous line at the bottom of the entries for **Judge Dredd, Judge Dredd: Legends of the Law** and the **Tank Girl Movie Adaptation**: *US and Canadian distribution only.*

Meaning, like Disney titles, we ain't gonna see them. That makes sense with **Tank Girl**, somebody — even **Deadline** — may do a UK edition themselves, but who would want the US Dredd artwork? **2000AD**? **The Judge Dredd Megazine**? Or maybe even the new **Judge Dredd Adventures** project. Surely not. But why restrict DC at the cost of losing sales royalties?

Retailers are already up in arms over the ban, citing Britain as the only reason the **Dredd** titles are selling well in the first place.

One said that this reminded him of the fiasco with Marvel UK's recent colour titles, but said he could see DC and Fleetway bowing to UK retailer pressure. Maybe.

## *New Marvels*

AFTER the success of Busiek and Ross's **Marvels** series last year, Marvel Comics is releasing the first in a new **Tales of the Marvels** series in April.

Featuring a painted cover by Tristan (**Marvels II**) Shane, **Tales of the Marvels: Blockbuster** looks at the three-way battle between Dr Doom, Terrax and the Fantastic Four (originally told by John Byrne in **Fantastic Four** #260) from the perspective of the inhabitants of an apartment building that is destroyed in the battle.

Mike (**Nexus**) Baron and painter Shawn Martinborough tell the story.

Meanwhile... Alex Ross, who shot to comics stardom with his excellent paintings for **Marvels** (and probably instantly buried his earlier Innovation work) is teamed up with DC wunderkind Mark Waid on a four-part mini-series **Kingdom Come**, giving him the chance to paint the DC superheroes of the near future.

The early pages of this major event of 1996 look excellent and some are saying said that if people enjoyed **Marvels**, this is a must-buy item. Ross's depiction of the DC heroes gives them the same majestic grace and power that led to an entire line of follow-ups for Marvel.

## *Will the real Spidey please stand up!*

MARVEL has been at the centre of a lot of speculation over the last few months. If it hasn't been "what's going to happen in the X-Men after *Alter-X*", it's been "just who is the real Spider-Man?" (or "Who will they buy next?" among older


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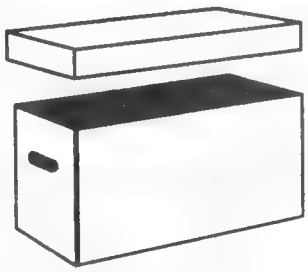

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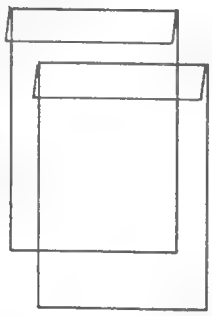

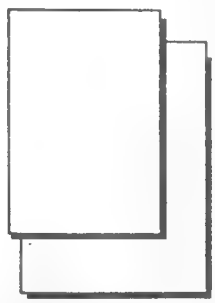

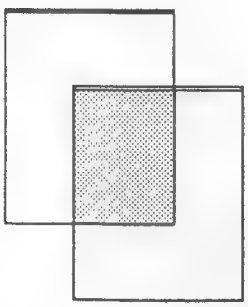

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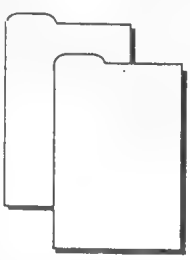

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readers). But *Movers* thinks it has found a clue to the real identity of Spider-Man, and it looks as though the Peter Parker we have known and loved since at least issue 150 is an imposter!

In Marvel's May solicitations there is a project announced for the next four months across the Marvel universe and starting in June is a series called **Spider-Man: The Missing Years**, a title which we think is fairly self-explanatory.

But if this is the case and the Spider-Man we thought we knew turns out to have been a clone, what happens to all of the other clones, the supporting cast and the last 15 years worth of continuity?

Watch this space!

## *Got the Hotz*

FORMER **Night Man** artist for Malibu Kyle Hotz is on the verge of breaking into the big time as a result of Marvel's acquisition of the west coast company.

The Californian is scheduled to work on a number of up and coming projects, one of which is rumoured to be a new X-book.

Fans of the new artist should pick up Hotz's Marvel work on recent issues of **Ghost Rider 2099**.

## *Swimsuits of the stars*

MERRILY going along hand-in-hand with the current trend for hard-edged superheroines is the distinctly American publishing concept, The Swimsuit Special.

The success of the **Lady Death Swimsuit Special** (selling for £6 at recent marts) has created renewed interest in other specials including ones produced by Marvel, Image and Fantagraphics.

One of our eagle-eyed ITMites discovered a couple of issues of **Amazing Heroes Swimsuit Special** dated 1990 and 1991 which feature art by some of today's hot artists, giving them an added desirability.

**Amazing Heroes Swimsuit Special '91** features such top artists as Evan (**Milk & Cheese**) Dorkin, Adam Hughes, Mike (**Hellboy**) Mignola, Graham (**Batman**) Nolan, Stan (**Usagi Yojimbo**) Sakai, Jim (**Catwoman**) Balent, Guy (**Baker Street**) Davis, Stuart Immonen, Joseph Michael Linsner and Eddie Campbell.

The 1990 edition included Charles Vess, Paul Chadwick, Vincent (**Deadworld**) Locke, James (**The Crow**) O'Barr, Erik Larsen, Sam Kieth, Joseph Michael Linsner and Adam Hughes (again!), Martin (**Hepcats**) Wagner, Doug (**The Mask**) Mahnke, Kurt (**Superman**) Schaffenberger, Norm Breyfogle, Mike Collins and Donald (**Megaton Man**) Simpson. Both these issues are not easy to find.

During its run, **Amazing Heroes** was hardly the most patronised of comics features magazines and many ended up in shops' 10p boxes or used to line bird cages. But these two particular issues (generally scoffed at in the UK) should be searched out by fans of any of the above artists.

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*– Dez Skinn / Editor*

# LETTERS

**COMICS INTERNATIONAL**'s letters column is your forum for opinion on publications, writers, artists, prices, market trends and anything else connected with the industry. As such, opinions expressed are not necessarily those of the publisher. Letters intended for publication will only be edited as a grammatical or space consideration. Please to certain to include your name and full address, anonymous letters will not be published.

**Comics International Letters, 8 Trinity Road, London N2 8JJ**

**Allan Palmer**
**97 Packenham Rd, Basingstoke**

**Comics International** #49 was yet another issue full of information without a doubt. Peter David's *Major Digressions* column is a regular must-read, I must look into purchasing the Krause volume. I also hope that you may be able to expand *Q&A* in the future...and *Movers & Shakers*, which adds plenty of value to the paper's content.

I also look forward to the proposed *Desert Island Comics* feature — it sounds like fun and should give us "old timers" some nostalgia fixes.

I have just received my prize copy of **The Comic Book** from the competition in **Comics International** #47 and I'm gradually working my way through the massive tome. I do note that, in looking at the listing of comics creators, some errors may be found.

Neal Adams' birth year is listed as 1961! — isn't it more like 1941? I think '61 is about the time he got his first professional work... (if it was 1961, he must have been the youngest artist on the X-Men!

I was also surprised to see entries for both "Brieffer, Dick" and "Brieffer, Richard", both of whom drew **Frankenstein** — isn't this the same guy? Mind you, Paul also lists someone called "Skinn, Dez" — whatever happened to him?

Seriously though, I applaud Paul Sassienie's work and appreciate the difficulty there must have been in assembling such an all-encompassing reference work, and in these circumstances, the odd error is liable to slip through.

Congratulations on the publication of issue 50 of **Comics International**. It must seem like a long way from issue 50 of **Fantasy Advertiser**. I hope to see the magazine continue to develop.

While I appreciate that **Comics International** is a newspaper, is there any chance of some nostalgic features for old-timers like myself? How about a look back at the development of British comics fandom and the old fanzines which were prevalent in the early '70s?

Best wishes for 1995.

*I agree that an overview of the early days of fandom is long overdue, not only to set a few records straight, but also to be able to show some hilarious old photos of today's top names. It's been in the works for a while, expect it later this year. Dez*

**Mike Kidson**
**40 Marmion Road, Liverpool**

I thought **Comics International** #50 looked good and read well — hope you were pleased with it. I particularly appreciated the index to past issues (will I have been the only one to mention this?), regarding it as a positive boon to lazy researchers such as myself.

It's rather ironic and sad that such a fuss should have been made about **Battleground** just as Andy Brewer was realising that he'd have to give up publishing entirely — but it strikes me that a lot of relevant points about the nature and purpose of fanzines were raised, and that this can only have been worthwhile.

In between inserting herbal mixtures in dead poultry and sticking cloves in onions, I found a few moments for a preliminary look at Paul Sassienie's **The Comic Book**. Although he's obviously concentrated on the speculation market and thus, like most writers, skimped on coverage of British comics, his index is extremely valuable (despite a few errors and the fact that it could have been far more legibly laid out in far less space). It will come in very handy.

*Like all first editions without exception, mistakes get past proofreaders, typesetters and authors. Paul promises a tighter second edition, which is promised for later this year. Dez*

**Mike Kinsella**
**3 Mullinmore, Crossmolina**

I'VE been a subscriber to **Comics International** ever since I picked up my first copy on a chance visit to UKCAC in 1990.

I've been an aspiring artist and **Comics International** has been my lifeline since I live in such a remote part of Ireland.

Things have been looking up recently and after years of hard work it's coming together. I'm now with an agency in Dublin and had the great Will Eisner advise me when he visited us in the summer.

Thanks for keeping me wired to the world. Here's to the next 50!

**Tim Hayes, 6 The Beeches, The Green, Hartshill, Nuneaton**

COMPLIMENTS on your very readable and informative magazine. Recently returning to comics as one of those older readers there are supposed to be so many of, I was surprised to find that the *organised* fandom I remembered seems to have evaporated completely, apart from the occasional familiar name (Hi Dez!).

**Comics International** is proving very helpful in guiding me towards the quality material that everyone seems to think is out there somewhere. Please keep it up.


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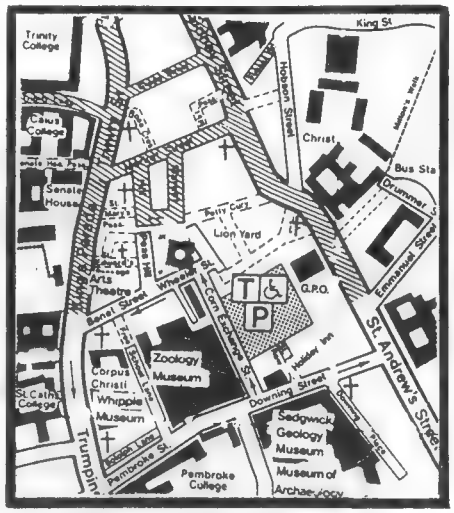


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Lovely portrait of Catwoman. Length: 23.5 inches by 16.5 inches. Ready to be framed. Send SAE for photograph. Needs to be seen. Would be looking for around £40 + p&p. **Pitt** 1 (ashcan, olive green, signed, limited to 1800 copies) £9. Contact Kashief Anwar, 26 Leven St, Pollockshields, Glasgow G41 2JE.

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Wanted: Non-sports trading card singles purchased at £1 per 30. Send or bring us your spares for immediate payment. More paid for rarer and/or more expensive cards & chase cards - call us for our quote. Edge of Forever, 82b Broadway, Bexleyheath, Kent DA6 7LW.

Issue 2 of **2000AD** required to complete my collection, any condition. Very top price will be paid. Also wanted the original artwork for Judge Dredd from **2000AD** 2, very top prices paid. Call Justin on 081 886 6933.

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Wanted **Star Trek Deep Space Nine** trading cards — Skybox 1993 edition, number 45, spectra cards 1-3 and redemption card, to complete a collection. Good prices paid or will swap. Contact Ben on 0709 363826.

Wanted **Prototype, Exiles** 1 (hologram edtns), **Ultraforce Gold** 1 (hologram edition). D Holroyd, 44 Shelley Rd, Swinton M27 0PA.

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Wanted: any copies of **Amazing Spider-Man** cartoon released thru Guild Home Video. Also any other Marvel cartoons on same label. Also wanted rental versions of *Superman* I-IV and *Supergirl*. £15 each paid for any of the above. Anthony Sheeran, 11 Bredbury Road, Fallowfield, Manchester M14 7AG.

Wanted **Captain America** 320, 326, 413-436; **Iron Man** 128, 289-313, **Thor** 200, 201, 204, 205, 208-210, 216-217, 222, 461-483 (vfn +). I have for exchange (nm) **Cyberforce** 2; **Pitt** 1; **Savage Dragon** Is 2-3; **Shadowhawk** (1st) 2; **Spawn** 8-10, **Supreme** 1, 2; **WildC.A.T.s** 1, 3, 4, 10, 11a, 12, 13; **Thor** 374; **Wildstar** 1; **X-Men** 225-226, 239-243, 248; **Youngblood** 0, 1, 3, 4. Write to D. Phillipps, 9 Pier Road, Kilchoan, Argyll, Scotland PH36 4LJ

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Wanted all issues of *The X-Cutioner's Song* and **Generation X** crossovers, **X-Men** 141, 142; **Star Wars Tales of the Jedi** 3; **Dark Lords of the Sith** 2. Kashief Anwar, 26 Leven St, Pollackshields, Glasgow G41 2JE.

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